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"Feuersnot" First American Presentation

Philadelphia Civic Opera Forces Give Works by Strauss and Gluck

By H. T. CRAVEN

PHILADELPHIA, Dec. 8.—This city, where so many lyrico-dramatic novelties first saw the footlights in the enlivening days of Hammerstein and Campanini, was re-established as an operatic producing center on Dec. 1, when the Philadelphia Civic Company gave the American premiere of Richard Strauss' "Feuersnot" and Gluck's "Die Maïenkonigin."

The Metropolitan was crowded with a distinguished audience that included such notables as German and Austrian diplomatic and consular representatives and critical contingents from New York and other points.

The Philadelphia Metropolitan, the house which Oscar Hammerstein built and opened under another name in 1908 is the theatre in which Herbert's "Natoma," Wolf-Ferri's "The Jewels of Madonna," Gnecci's "Cassandra," Goldmarck's "The Cricket on the Hearth" and Massenet's "Cendrillon" received their first American presentations, and it was the scene also of the first "Salome" and "Elektra" performances on this side of the water, outside of New York. There was, therefore, propriety in this setting for another Strauss opera.

The oceanic crossing of "Feuersnot" has been long delayed. This work had its world premiere in Dresden in 1901 and was soon after re-staged in Munich. The mild-mannered Strauss—mild, that is, in bearing and personal appearance—is habitually the focal point of critical storms in the musical world whenever he has anything new to say on the concert or operatic stages. The History of "Feuersnot" furnishes no exception to this established tradition.

Old Objections Outmoded

The old objections to this music play have not much force today. Strauss was denounced, for example, for his satirical allusions in "Feuersnot," references in which he favorably exhibited himself as the knight-errant of the new spirit in music and successor of Richard Wagner, presenting this picture with caustic commentary upon Munich pull-backs and blind conventionalists. But his score, in this instance, as in that of "Heldenleben" calls for some other basis of judgment than that concerned with musical quarrels of long ago.

It has been said, with what seems now to be a rather wild extravagance that the libretto constitutes a reckless apology for free-love. But that supporters of the modern stage in its acute phases of "emancipation" will be seriously agitated by the libretto of "Feuersnot" is extremely unlikely.

It is rumored that the New York Metropolitan has ignored "Feuersnot," because of its twilight and darkness scenes. But audiences have grown increasingly amenable to this sort of thing and are no longer distressed by the nocturnal second act of "Lohengrin" or the descent into the Nibelheim in the "Rheingold." It would appear that after the calamitous "Salome" on Broadway, the Metropolitan has been loath to recognize Strauss as an operatic composer. It has, however, admitted "Der Rosenkavalier," which steadily grows in public favor. There would seem to be no sensible reason, considering the importation of such operatic mediocrities as "Jenufa," "Violanta," "Mona Lisa," to mention only items on the German list, why Mr. Gatti should not nod approvingly to "Feuersnot."

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No. 8



VLADIMIR ROSING

Director of the American Opera Company

New Auditorium of Curtis Institute Dedicated With Recital by Hofmann

PHILADELPHIA, Dec. 8.—Casimir Hall, the new auditorium of the Curtis Institute of Music, was dedicated on the afternoon of Dec. 3 with the simple ceremony of putting it directly to its designated use with a piano recital by Josef Hofmann, director of the institute, followed by a reception for the many notable guests and the school's students who were numerous present in fulfillment of the primary function of providing a fitting place for programme designed for their instruction and enjoyment.

The hall has been named in honor of Mr. Hofmann's father, also a noted Polish musician, from whom Hofmann gets his own middle name, professionally dropped long ago. The addition of Casimir Hall completes the group of buildings which consolidate three noted old Rittenhouse Square mansions at the corner of Eighteenth and Locust streets. It takes up the major part of the first floor of the George W. Childs Drexel house with a separate Locust Street entrance, furnished with beautiful hand wrought iron doors by Samuel Yellin, a recent recipient of the Edward Bok \$10,000 "Philadelphia Award," the first of which was conferred on Leopold Stokowski. There is also entrance into the administration building on the site of the Theodore Cramp residence.

The new hall, a striking example of fire and sound proof construction, designed by Horace Wells Sellers, fulfils the desire of Mrs. Mary Louise Curtis Bok, founder and president of the Institute, to have the in-

stitution, which has an endowment of \$12,500,000, completely housed under one roof.

Hall Seats 300

The hall seats 304 on a main floor and two small side galleries. The stage, large enough to hold a small orchestra is fully visible from every seat. There are no outside openings above the cellar level, thus excluding all street noises. An intricate system of ducts, concealed by handsome wrought iron grilles, permits ventilation changes of washed and warmed air every few minutes. A curved roof and other devices ensures excellent acoustics, on the evidence of Mr. Hofmann's playing at the opening. The auditorium is lined with white mahogany, decorated in a restful grey. A four manual organ has been installed, the gift of Cyrus H. K. Curtis, Mrs. Bok's father, and himself a noted organ amateur, as well as magazine and newspaper publisher.

Notable Guests

The guests included Fritz Reiner, guest conductor of the Philadelphia Orchestra and conductor of the Cincinnati Symphony; Mr. Curtis, Edward W. Bok, former editor of the *Ladies Home Journal*; Adolph Ochs, publisher of the *New York Times*; Ernest Hutcheson, dean of the Juilliard Graduate School of Music; Leopold Auer, Theodore E. Steinway, Sigismund J. Stojowski, Carl Engel, director of the music division of the Library of Congress; Gustav Saenger, Dr. K. G. Matheson, president of Drexel Institute; Dr. Louis W. Flaccus, University

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Expensive Music Lessons Point of Attack

Kenneth Bradley Also Criticizes Free Scholarships in Pittsburgh Address

PITTSBURGH, Dec. 8.—Frank criticism of music teachers who charge from \$20 to \$50 a lesson, and of free scholarships, was expressed by Kenneth M. Bradley, president of the National Association of Schools of Music and Allied Arts, at fourth annual meeting, held in the Hotel Schenley on Nov. 25.

An important feature of the meeting was a decision to change the organization from one of individuals to a society of institutional membership.

Attacking teachers who charge from \$20 to \$50, and even more, for a music lesson, Mr. Bradley deplored the effect of this practice on the average music student of limited means, who could afford to take only three or four lessons during a season.

He quoted one teacher as saying that he "thought he had to charge \$30 a lesson out of self respect," comparing his reputation with that of others who were charging similar prices; but that his total income had not been increased by the raise in price from the former charge of \$6 per lesson. On the other hand, students took so few lessons at the higher figure that they failed to make progress and the teacher had no satisfactory results to show for his pains.

Scholarships Next

Mr. Bradley then turned to "the equally obnoxious evil of the free scholarships which lead the students to undervalue the instruction received, leading many young students of mediocre talent to believe that their little ability entitles them to free lessons and to think that if they are not given a scholarship that study is not worth while."

He suggested that every student receiving assistance with a scholarship be required to repay the value of the tuition with a certain percentage of the student's subsequent earnings over and above an income of \$600 per year.

Mr. Bradley's remarks were received with enthusiasm.

Extending the Scope

Action to convert the organization from one of individuals interested in schools of music to one of institutional membership sending their representatives, was made possible at this time by the completion of the work of the commission on curricula, which has laid out minimum standards for courses leading to degrees.

Schools maintaining courses in accordance with the plan laid down will be eligible to membership, while schools such as junior colleges fulfilling partial courses may be accredited by the Association for the work that they do.

Applications were received at the meeting from twenty-seven schools of music, including music departments in Universities. The final date for securing charter membership is Dec. 20.

The membership committee will examine into the courses offered by the applying schools; and, if necessary, will send a representative to examine the work being done by the school, thereupon recommending it for membership in the Association if found to be in accordance with the standards set.

After reports had been received, the meeting was given over to the discussion of various school problems. Frederick A. Cowles of Louisville read a paper on the "Problems of the Private Conservatory." Earl V. Moore of Ann Arbor was heard on the subject of "The University School." Dean Harold L. Butler, of the University

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Carmela Ponselle, Mezzo-Soprano, Is Scheduled to Sing the Role of Santuzza in "Cavalleria Rusticana" with the Metropolitan Opera Company on Friday Evening, Dec. 16. This Is the First Time She Has Been Heard in This Role

Guests Welcomed in San Francisco

Florentine Choir, Morgana and Johnson Are Acclaimed in Concerts

SAN FRANCISCO.—Dec. 5.—A program that was largely unfamiliar was offered by Nina Morgana when she gave an artistic soprano recital in the new Norman room of the Fairmount Hotel. The arias from "La Sonnambula," "The Marriage of Figaro" and Gluck's "Semiramide," which she chose are not among the hackneyed songs; and to these were added songs even less well known—Ravel's "La Flute Enchantée" the "Guitares et Mandolines" of Saint-Saën, Deems Taylor's "Song for Lovers," "Rose of Mine" by Gaetano Merola, Josten's "The Windflowers," and the "Ballade of Collene" by Alice Vaiden, in addition to compositions representing Wolf-Ferrari, and Elinor Remick Warren. Miss Vaiden was the accompanist, and the concert was arranged for subscribers to the Alice Seckels Matinée Musicale series.

Edward Johnson revealed his art as a concert singer, when he presented tenor songs to a large audience in Scottish Rite Auditorium on Nov. 23. Blair Neale was the accompanist and solo pianist.

Florentines Sing

The Florentine Polyphonic Choir which Frank Healy brought over from Italy and introduced to San Franciscans on Nov. 25 in the Civic Auditorium, with a second concert the following Sunday, impressed from the pictorial and vocal standpoints. Sandro Benelli conducted. Compositions of Palestrina, Benelli, Allegri, Perosi, Vagnetti, Grazzini, Cherubini, Mario Petri, Monteverdi, Di Capua, De Curtis, Cambradella and Bizet were on the programs.

Lelia Cambi, Guido Barbier, Augusta Quaranta, Dora Domar, Giuseppe Piliego, Giovanni Lazzarini, Tino Fucile, Lea Clerici, and Ulisse Matthey were soloists.

Leonid Bolotine, second assistant concertmaster, was soloist at the third Sunday "pop" given in the Curran Theatre by the San Francisco Symphony under the baton of Alfred Hertz. His offering was the Bruch G Minor Concert. Tchaikowsky's Fourth Symphony, Bizet's "L'Arlésienne" Suite, No. 2, and Delibes Overture "Le Roi L'a Dit" (first time at these concerts) completed the program. This concert marked the reappearance of Lajos Fenster at his place as first assistant concertmaster—a seat he was obliged to vacate temporarily because of ill health.

MARJORY M. FISHER.

Pietro Mascagni has composed a Hymn on the Fascisti which was recently sung for the first time in Italy.

News and Notes of Music

Josef Hofmann's only New York concert this season will take place in Carnegie Hall on the afternoon of Dec. 18. His program will consist of Beethoven's "Appassionata," Rubinstein's transcription from Beethoven's "Ruins of Athens," twenty-four preludes by Chopin; Debussy's "Soirée en Granade," and Liszt's "Campanella."

Leonora Corona who recently made her début at the Metropolitan, was anxious to use her own name but Director Gatti would not hear of it. His argument went something like this, that Corona was a wonderful stage name, because there was a cigar named after her before she ever appeared! Not to mention the Long Island metropolis and a typewriter thrown in.

Blanche Davenport, who appeared in opera in Italy several decades ago, says that witchcraft is still active, and that she has been hypnotized against her will, and her voice which she has been trying to regain, has been stolen from her. It is a far cry from the Salem witches of several hundred years ago to the denizens of East Fifteenth Street in New York.

Little Gloria Caruso attended the performance of "Martha" at the Metropolitan one Saturday afternoon not long ago. Gigli was Lionel and one wonders if any realization came to the little girl of her father. Certainly it did to de Luca, who was most assiduous in his attention to the guest of the house, remembering as he must, times when he had played Plunkett to Caruso's Lionel.

Claire Dullien, the twenty-year old Hungarian violinist, has traveled 5,000 miles to give one recital in this country. It is a long way to come for one concert, but Miss Dullien says she wants to see the skyscrapers, the bright lights, the American girls, and perhaps she wants an American husband. Her uncle, who is her manager, says that at the present time her only fiancé is her violin, which she would not give up, even for the President's son!

A Yonkers girl is to make her début as conductor with the American Opera Company at one of its performances at the Gallo Theatre in New York sometime in January. It is believed that this is the first time that an American girl has guided a full orchestra at an operatic performance.

Werner Janssen, who composed "Lady Butterfly," "The Ritz Review," and several "Follies" is writing an appropriate symphony to accompany "The Twenty-Four Dollar Island" which will be presented at the Roxy Theatre, New York, next Saturday. He is also writing a grand opera version of "The Shanghai Gesture."

THE Detroit Symphony gave a concert at Mount Holyoke College on Dec. 2. After two encores Ossip Gabrilowitsch turned his bâton over to Betsy Ross, the college song leader, who returned the compliment by fitting the conductor's name into the familiar Holyoke serenade:

"Here's a song in your honor
You deserve it, Gabrilowitsch,
It's short, but your fame
Will preserve it, Gabrilowitsch."

Emilio de Gogorza made his first appearance of the season on the afternoon of Dec. 3, as soloist of the second of the series of New York Symphony concerts under the direction of Walter Damrosch. He sang two arias from Grétry's "Anacreon" and the "Largo al Factotum" from Rossini's "Barber." At the conclusion of these numbers he was recalled again and again by his young admirers who clapped in vain for an encore.

Ernestine Schumann Heink, who will give her farewell song recital in New York next Saturday afternoon at Carnegie Hall, has sung for more than 75,000 people in the two months she has been travelling about the country. When she was in Washington, a few weeks ago, she was the luncheon guest of President and Mrs. Coolidge at the White House.

Three hundred and fifty musicians will make a pilgrimage to New York in Holy Week, to give two recitals of the Bach St. Matthew Passion. The Detroit Symphony, the Detroit Symphony Choir, the Orpheus Club, a male choir of forty-five voices, and the Madrigal Club, a women's choir of thirty voices, all of Detroit, will be under the direction of Ossip Gabrilowitsch. The soloists are to be Reinald Werrenrath, Margaret Matzenauer, Richard Crooks, Fred Patton, Jeannette Vreeland and Chandler Goldthwaite will be responsible for the solo work at the organ.

The Florentine Choir, which is on its first American tour, has issued an ultimatum to their impresario, Frank W. Healy of San Francisco which summed up is, "No wine, no song." Members of the choir say that unless they are supplied with wine of good quality they would probably abandon the remaining schedule of their trans-continental tour. Part of the telegram sent to Mr. Healy read: "But we must have our wine, as we have suffered long, and what little we have had has been decidedly inferior."

For the first time in twenty-five years, John McCormack will spend Christmas with his father and mother in County Kildare, Ireland. He left this country almost immediately after his final concert in New York.



Kerby-Rembrandt Photo

Alexander Smallens, Who Conducted "Feuersnot," by Richard Strauss, given for the First Time in This Country in Philadelphia

Chicago Opera to Be Lincoln Guest

Nebraska Center Books Leading Attractions for Advancing Season

LINCOLN, NEB., Dec. 8.—Outstanding among announcements for the season is the news that the Chicago Civic Opera Company will pay its first visit to Lincoln in the latter part of March. The company will appear in the Nebraska Field House (Coliseum), and under the local management of the University of Nebraska.

One of newest organizations is the Lincoln Little Symphony. This society is supported by the Junior Chamber of Commerce, of which Mr. McCulla is president. The latter body raised subscriptions to guarantee eight pairs of concerts, with due regard for school children. Don Berry is president of the Symphony.

Kimball Concert Course

Willard Kimball, founder and former director of the University School of Music, announces an artists' course in St. Paul's Church. Attractions booked are: Florence Macbeth, Dec. 12; the Russian Symphonic Choir, Jan. 31; Percy Grainger, Feb. 28; Jacques Thibaud, March 19. Mr. Kimball will also present John McCormack in the Field House Nov. 9.

The Matinée Musicale, Nebraska's oldest music club, enters upon its thirty-fourth year.

The Lincoln Woman's Club has a music department which meets every two weeks. HAZEL GERTRUDE KINSELLA.

MacBeth "Adopted"

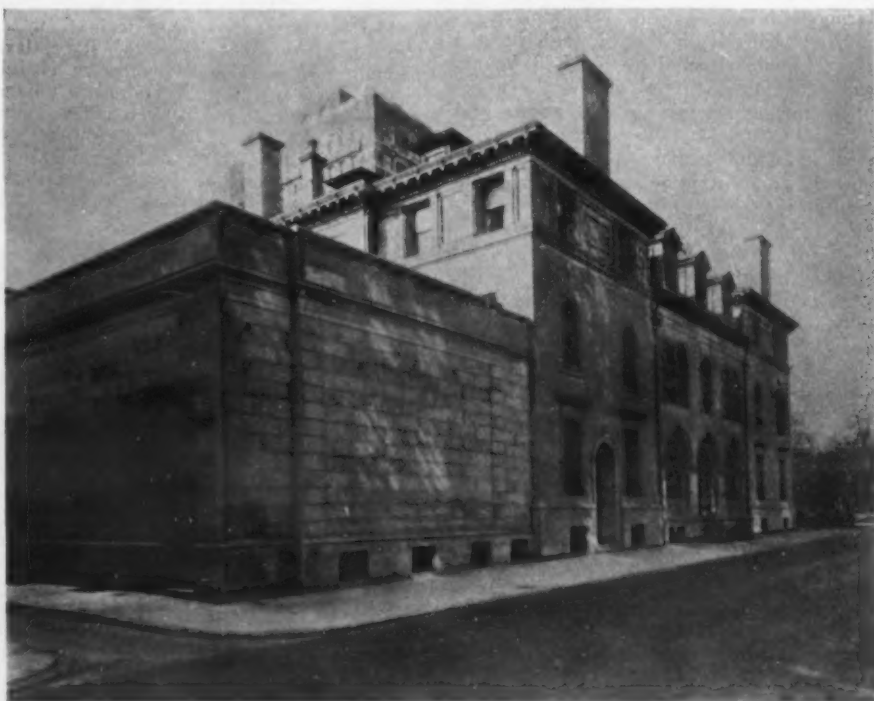
Cincinnati Club Honors Prima Donna at Concert

CINCINNATI, Dec. 8.—Business and professional men of Cincinnati who are members of the Orpheus Club, demonstrated their interest in music by presenting Florence Macbeth, soprano, as soloist at a recent meeting in the Emery Auditorium. The club, which has been enthusiastically supported since its organization, "adopted" the soloist as a "daughter."

Lea Luboschutz, violinist, and Josef Hofmann, pianist, were the drawing cards of the Matinée Musical Club's first concert in the winter series recently at the roof garden auditorium of the Hotel Gibson. More than 1400 were present.

Dorothy Stolzenbach, post graduate piano student of Dr. Albino Gorno of the College of Music, was presented in a recital recently at the School auditorium. She was assisted by Ruth Morris, violinist from the class of Director Hahn. G. D. G.

CEDAR FALLS, IOWA.—C. A. Fullerton, head of the department of music, Iowa State Teachers' College since 1909 and a member of the music faculty since 1897, has been granted a leave of absence for three months because of ill health.



Casimir Hall, the New Auditorium of the Curtis Institute in Philadelphia

"Falstaff" Again Given in Chicago

Civic Opera Company Adds to
Current Répertoire With
Several Works

CHICAGO, Dec. 7.—"Falstaff" has returned to the Auditorium after an absence of two years. The performance given by the Chicago Civic Opera Company was conducted by Giorgio Polacco, and leading rôles were taken by Rosa Raisa, Edith Mason, Irene Pavloska, Maria Claessens, Giacomina Rimini, Giovanni Polese, José Mojica, Ludovico Oliviero and Virgilio Lazzari.

A new *Scarpia* was heard in the season's first performance of "Tosca." He was Luigi Montesanto. The trio was completed by Claudia Muzio and Charles Hackett, with Mr. Polacco conducting.

"Cavalleria Rusticana" has also had its first performance of the season, the principals being Miss Muzio, Lorna Doone Jackson, Mme. Claessens, Antonio Cortis and Désiré Deffrère. The conductor was Roberto Moranboni. On the same bill was "Pagliacci," conducted by Henry G. Weber, with the following cast: Eide Norena, Charles Marshall, Robert Ringling, the Messrs. Deffrère and Mojica.

English Performance

"Lorely" was repeated with a cast consisting of Miss Muzio, Mr. Cortis, Mr. Montesanto, Olga Kargau and Chase Baromeo, Mr. Polacco conducting.

"Snow Maiden," the company's concession to opera-in-English enthusiasts, was heard again with Miss Norena, Mr. Mojica and Richard Bonelli new to leading rôles. Mr. Weber conducted.

"The Jewels of the Madonna" was first performed this season with Miss Raisa, Forrest Lamont, Mr. Rimini and Augusta Lenska. Mr. Moranboni was the conductor.

"Martha," with Mr. Cortis new to the cast, was repeated with Miss Mason, Miss Pavloska, Mr. Lazzari, and Vittorio Trevisan in their customary parts.

Events in Portland

Municipal Concerts Opened. Club Members Active

PORTLAND, ORE., Dec. 7.—Ignaz Friedman was accorded an ovation for his playing of Chopin's Concerto in E Minor with the Portland Symphony, under the baton of Willem van Hoogstraten, on Nov. 21. Goldmark's "Sakuntala" Overture and the Tchaikovsky Fourth Symphony won unstinted applause for the conductor and his players.

Members of the junior clubs of the Oregon Federation of Music Clubs were heard in a program at a silver tea, a benefit for the junior fund. Jean Warren Carrick was the chairman. Mrs. Walter R. May spoke on "Federation."

Jeroma Krivanek, mezzo-soprano; Dorothy Pottsmith, pianist; Esther Palmer, harpist, and Ruth Archer and Helen Kleeb, readers, contributed to a junior program of the MacDowell Club. Reatha Fowler Miller was the director.

The first of the season's municipal concerts was given by the Al Kader Shrine Band, led by Arthur Haynes, and the Al Kader Chanters, directed by A. E. Davidson. Alice Price Moore, mezzo-soprano, was the assisting soloist, and F. Vilas Vann, the accompanist.

Pupils of Helen Van Houten, Ruth Bradley Keiser, Carrie R. Beaumont, Mr. and Mrs. Charles Swenson have given recent recitals.

J. F.

The Vertchamp String Quartet

THE Vertchamp String Quartet will give its first concert this season on Sunday afternoon, Dec. 11 in the John Golden Theatre. This organization made its debut in Aeolian Hall a year ago, and since that time has fulfilled a number of engagements with success. John Wanamaker chose the artists as one of the five quartets to play at the concert given by him last season in Philadelphia, where the members used four of the famous old instruments in his collection. The personnel of the Vertchamp Quartet is Albert Vertchamp, first violin; Rudolph Fuchs, second violin; Emanuel Hirsh, viola, and John Mundy, 'cello. The program for Sunday consists of Quartet in E Flat, Mozart; "In the Mountains," Ernest Bloch; Quartet in F Major, Dvorak.



President and Mrs. Coolidge Receive Mgr. Casimiro Casimiri, Conductor of the Roman Polyphonic Singers, and Members of That Organization at the White House.

Publishers Win Test Copyright Suit

WASHINGTON, Dec. 8.—According to information available at the Copyright Office of the Library of Congress, the test case of M. Witmark & Sons, New York, music publishers, against the proprietors of a theater which used, without license or authorization, music the copyright of which is the property of the Witmark firm, has been decided in favor of the publishers, who were awarded an injunction, damages and costs of the suit.

The case has created much interest on the part of the owners of music copyrights, in view of the fact that this is the first litigation based definitely on the letter of the owners of such copyrighted productions the present copyright law, which gives the right of exacting payment for their performance in the shape of license fees.

The case just decided was brought by M. Witmark & Sons against the Consolidated Amusement Co., conducting a motion picture theatre at Lenoir City, Tenn., for infringement of copyright. According to the evidence, the song "Smilin' Through," in the shape of a music roll, the copyright of which is owned by the Witmark firm, was used in a player-piano at the theater. The defendants claimed this was done without their

knowledge, the operator of the instrument having borrowed the roll.

Frank J. McGhee, a musician, and also an attorney representing the American Society of Composers, Authors and Publishers, after paying the usual admission fee, visited the theatre as a patron, remaining there two hours, and heard performed on the player-piano by means of the music rolls several pieces of music, among them the piece in question.

In its decision the court ruled that whether or not the operator of the player-piano borrowed this music without the direction, knowledge or consent of the owner or manager of the theatre, does not affect the question.

"The master is civilly liable in damages for the wrongful act of his servant in the transaction of the business which he was employed to do, although the particular act may have been done without the express authority from the master, or even against his orders."

Damages in the sum of \$250 were awarded M. Witmark & Sons, as well as \$250 attorneys fees, and costs of the suit.

ALFRED T. MARKS.

Curtis Institute Opens Casimir Hall

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of Pennsylvania; Dr. Frank Aydelotte, president of Swarthmore College; Dr. Ernst Diez, Bryn Mawr; Arthur Judson, manager of the Philadelphia and New York Philharmonic orchestras; Mrs. Harold Ellis Yarnall, president of the Chamber Music and Simfonietta associations; William Jay Turner, vice-president of the Philadelphia Orchestra Association; John F. Braun, director of the Orchestra Association, and former president of the Philadelphia Music League; David Saperton, administrative assistant to Mr. Hofmann, and Mrs. Saperton; her father, Leopold Godowsky; Horace Alwyne, 'cellist and director of music at Bryn Mawr; Samuel Chotzinoff and Mrs. Chotzinoff, Lawrence Gilman and Mrs. Gilman, James Francis Cooke, editor of the *Etude* and head of the Presser Foundation, and Mrs. Cooke; Mrs. Theodore W. Cramp, whose former home is the cornerstone of the institute buildings; Emil Raymond, many members of the institute faculty and of the Philadelphia Orchestra.

More Space Released

The addition of Casimir Hall releases space for other extensions, including a restaurant in which eighty-five can be served, at nominal prices, stock rooms for the library holding 15,000 volumes and practice rooms for the pupils.

Mr. Hofmann's dedicatory program was of standard character, traversing the Sonata "Appassionata," a threefold Chopin group and the Paganini-Liszt "Campanella" to which he was obliged to add many additional numbers, including more Chopin and a clever bit of juvenilia, "Meditation," composed at the age of eight and dedicated to his father.

His exposition was masterly in grace of reading and ease of interpretation, with well proportioned contrasts of light and shade, fluency and force, delicacy of tone and massive and brilliant climaxes appropriate to the numbers. W. R. MURPHY.

Quartet Plays New Work

CHICAGO, Dec. 7.—The Gordon String Quartet, consisting of Jacques Gordon, John Weicher, Clarence Evans, and Richard Wagner, recently gave the first program of a series in Orchestra Hall foyer. The first American performance was given of a vigorous quartet by Erwin Schulhoff. David Stanley Smith's Op. 57, still in manuscript, and a quartet of Boccherini completed the program.

"Messiah" Soloists Chosen

SAN FRANCISCO, Dec. 5.—The Auditorium committee of the Board of Supervisors announces the engagement of the following soloists for the civic presentation of "Messiah" next month: Nina Morgana, Myra Mortimer, Ernest Davis, and Herbert Gould. M. M. F.

Community Club Engages Band Director

SUMNER, IOWA, Dec. 7.—The Community Club, composed of about 300 town and farm members, has engaged M. C. Myrick of Upper Iowa University, Fayette, as director of the town and school band. The club will guarantee two-thirds of his salary and the school board will pay the remainder. One hundred boys and girls are enrolled. B. C.

Operatic Ballet Opens Its Series

Philadelphia Dancers Appear in
Special Performance. Guests
Well Received

PHILADELPHIA, Dec. 7.—The Ballet of the Philadelphia Grand Opera Company gave the first of a series of three performances on Monday night in the Metropolitan Opera House, under the direction of Mrs. William C. Hammer.

The ballet, which was organized and trained by Caroline Littlefield, gave a preliminary group of well danced numbers of the classic school, in which the prima ballerina, Catherine Littlefield, seemed to be as incorporeal as the poetry of motion itself. Next came "The Jazz Age," revealing a variety of modern steppings, in which vigor played the major part to the impelling blues and syncopations of Walter Miller's band from the Ritz, which formed a part of the stage picture, while the main orchestra, of Philadelphia Orchestra men, directed by Henri Elkan, of the viola choir, gave occasional support.

Mr. Elkan and his forces played very finely in "La Danseuse au Masque Jaune," a macabre conception, modernly scored, which introduced the young Italian composer, Francesco Santoliquido, in a more ambitious way than his songs, which have been noticeable on recent recital programs. Miss Littlefield, Paul Mathis and William Hughes distinguished themselves as exponents of "narrative" dancing in this interesting number. "L'Hiver," to the music of Tchaikovsky and Moussorgsky, which was a feature of a recent performance of the opera company, was successfully repeated.

Crooks Applauded

Richard Crooks was the guest artist at the first formal concert of the Matinée Musical Club Tuesday afternoon in the ballroom of the Bellevue-Stratford. He was in fine voice and sang dramatic and lyric numbers with distinguished art. Puccini, Bizet, Gluck and Stradella compositions preceded English songs. Elizabeth Harrison gave crisp articulation to the coloratura of the Mad Scene from "Hamlet," and Maybelle Beretta Harston was excellent in a series of contralto numbers. Instrumental numbers were played by Mary Miller and Elizabeth Gest, pianists, and Florence Haenle, violinist.

Lewis James Howell, baritone, gave his annual recital Monday night in Witherpoon Hall and was received with tokens of appreciation. Mr. Howell encompassed a variety of moods in a lengthy program. A trio consisting of Nina Prettyman Howell, violin; Milton Prinz, 'cello, and Theodore Paxson, piano, played with consistent ensemble.

The Philadelphia Music Club, Mrs. Edwin A. Watrous, president, opened its season in the Bellevue-Stratford with an interesting program arranged by Louise Jenkins Rose. Dr. H. Alexander Matthews' "A May Eve," was given with fine effect by the Lyric Trio, comprising Fenestine Bacon, soprano; Florence Haenle, violinist, and Dorothy Power, harpist. Singers were Arba Pennington Lechler, soprano, and Fred Homer, baritone. Instrumentalists were Dorothy Netter Goldsmith, pianist; Cecelia Bonawitz Kane, violinist, and Effie Irene Hubbard, 'cellist. The accompanists were Arthur E. Hice, Rosetta Samuel French and Eloise Roberts. The program committee was headed by Emma Rous, with Mrs. John Curtis as sub-chairman.

W. R. MURPHY.

Prague Teachers' Chorus Coming to America

THE Prague Teachers' Chorus, which is conducted by Metod Dolezil and ranks as one of the most famous male choirs in Europe, will visit America early in 1929, giving thirty concerts in the United States and Canada. Sixty schoolmasters, including university professors and grade school teachers, make up the chorus, which is frequently called upon to perform at important functions of the government and the city of Prague. The visit to this country will be coincident with the tenth anniversary of the Czechoslovakian Republic. The choir is being brought by Martin H. Hanson.

A NEW SEASON OF OPERA IN ENGLISH

Vladimir Rosing Presents the American Opera Company in Unusual Repertoire

By FRANCIS Q. EATON

IT is not often that an ideal, fostered in the mind of a man with vision and the energy and brains to make that vision become reality, comes to its fruition in a matter of a few years.

When Vladimir Rosing, gifted Russian tenor, cancelled a year's concert contract in London and the United States to become operatic director for the Eastman School of Music at Rochester, in 1923, the musical world approved, but did not realize what momentous consequences the move was to have.

At the back of Mr. Rosing's mind has always been the thought of native opera—opera produced for the audiences of a country in the language which they would understand.

"Opera is the ultimate in music," is the way he expressed it. "It should be the synchronization of all the elements: orchestral, vocal, dramatic, ensemble, costume, scenery, choral art and movement."

The American Opera Company, which will begin its first New York season in the new Gallo Theatre, January 10, preceded by three performances in Washington, Dec. 12, 13 and 14, is the outgrowth of these ideas. Four years of painstaking, hard work, artistic striving and unflagging enthusiasm are behind this anticipated premiere, which is to be their climax. No real stranger to the public is this lusty, vigorous infant opera company, which has proved its merit during its period of preparation. Many audiences in this country and Canada have heard and acclaimed its voice, and even New York has had a glimpse of what opera in English may mean, when the Theatre Guild sponsored several productions in April, 1927, of what was then the Rochester Opera Company.

The imminence of the New York season for the company brings to mind the events which have led to this fulfillment of an ideal.

Mr. Rosing loves to talk of it—when he, busiest and most elusive of men, can be captured for a sufficient length of time and detached from the constant harassment to which he is subjected by virtue of the necessity of being in twenty places at one time during days which are far too short.

A Happy Waiting

Several unsuccessful attempts at such isolation were made by an interviewer one day, but even waiting is a pleasant and profitable experience in the lofty studios which the company occupies in the tower of the Park Central Hotel. There, high above the street and the distractions of the city, is a new world, the laboratory of opera.

Since April, 1927, when the company came here from Rochester, these offices have hummed with the preparations for the winter season. Vocal practice is not the only activity here, by any means. Many other fields are embraced by Mr. Rosing's idea, and it is a studio of all the arts that we find in progress.

Slim youths in shirt-sleeves lunge and parry, riposte and lunge again to the accompaniment of staccato commands from their teacher in the subtle practice of fencing, which all the men must know. A brisk half-hour of this exercise, and they drop foils, scurry to the call sheets which are posted in the hall, ascertain their next appointments and dash away to keep them. Another group takes its place with Santelli, who, one of the young men assured us, is among the three foremost fencing teachers in the world. So it goes throughout the day.

During this time, from behind closed studio doors has come the constant rise and fall of voices, intent on daily practice. Occasionally, one will suddenly become silent and its owner will open the door and hurry away to rehearsals, which are taking place in the Gallo Theatre. There, too, are the dancing classes, taught by Michio Ito, famous Japanese exponent of the art, and by Anna Duncan. Or there is a session of

English diction, directed by J. Campbell-McInnes on the call sheet, and the singers go to perfect themselves in their native tongue.

These young people are all American singers—that is an integral part of the idea—American singers, singing opera in English for American audiences. They were selected from among young artists in all parts of the country four years ago, after painstaking auditions conducted by Mr. Rosing and representatives from the Eastman School of Music in Rochester. The personnel has changed in part with the passing of these years, but many of the original company still remain to participate in the climax of their efforts.

Page Mr. Rosing

But where was Mr. Rosing? We discovered at last that he was still engaged in rehearsal at the Gallo Theatre, and thither we turned our steps, accompanied by George Fleming Houston, charming young bass, who has been with the company from the very first, and who assists Mr. Rosing in stage director.

Finally we found him, deeply engrossed in demonstrating to a dainty little soprano the arts and graces necessary for her rôle in "The Marriage of Figaro."

His coat was off, his sleeves rolled above the elbow, and as we sat down to talk, his brow furrowed with the concentration which he always gives to the matter in hand.

"We are very busy these days," he apologized. "Yes, I will tell you of the company and how it started. I was on board the nice little ship Paris, in 1923, on my way to fulfill concert engagements in London, and I had some conversation with Mr. Eastman's representative, a fellow passenger. He was telling me of their fine school, and I asked him if they had made any provision for opera. It was always my dream, and I became so enthusiastic on the subject that

he caught the spirit. He talked with Mr. Eastman, and in the summer came a cablegram, asking me to return at once. It seemed too good to be true. I cancelled engagements right and left and hurried back, to find Mr. Eastman thoroughly in sympathy, and ready to help realize my ideal.

"I was tired of traveling, anyway, and this seemed a golden opportunity—almost like fate, only I don't believe in fate. I believe that it is a matter of vision, with the will to make that vision materialize.

"We held our auditions, secured about twenty young people and went to work. During that fall we gave fifteen separate acts from operas and 'Pagliacci' in its entirety, and people seemed to like us very well. So in 1924 we decided to present separate performances, and they went so well that in 1925 we gave a week at a time. That summer we spent at Chautauqua and Conneaut Lake, giving outdoor performances. The Theater Guild had been very kind and offered to sponsor us in a production of 'Fledermaus' that summer, but we had to refuse because of our other plans.

"By the third season we were giving several weeks of opera in English at Rochester, and we even made a small tour. We played 'The Abduction from the Seraglio' for the first time in English, and gave Cadman's 'Sunrise Trail,' both of which we will include in our repertoire here.

Garden Co-operates

"Mary Garden came to Rochester in the early part of this year, and sang 'Carmen' with us, then we had our performances at the Guild Theater, playing 'Madama Butterfly,' 'Seraglio' and 'Figaro.' Now we are here, and you will know what to think of us very soon."

Another episode in the increasingly successful career of this unique opera company was the summer season which has just passed. At the invitation of Leslie

Buswell, wealthy patron of the theater and music, and an actor of ability, Mr. Rosing and his company went to the beautiful North Shore home of the magnate, giving seven performances in his charming English stone-theater to the great delight of North Shore society.

For the intimate atmosphere of this little theater, which seated but 172 people, new small sets had to be built, and were executed in whimsical style by Stanley R. McCandless. The company rehearsed out of doors each day, finding inspiration in the beauty of the countryside and of the lovely estate. So popular did their offerings become that each performance brought more society folk than the theater could accommodate, and seats were often sold for \$20 each, while the more unfortunate paid to stand outside of the theater windows and watch the performance. "Figaro" was given twice, as was "Pagliacci," one of the performances of the latter being for a gala occasion, benefiting the Shakespeare Foundation Memorial, when Nicholas A. Longworth was a speaker and Ethel Barrymore was a participant in the program. Other operas were "Martha," "Seraglio" and "Faust."

There is no question of the future of this splendid nucleus of the synchronization of all arts into one: it is now on a national basis, and a firm foundation has been built for it. When Mr. Eastman sponsored its inauguration, it was with the desire to help the youthful organization to help itself and eventually to become what it is today. The interest of prominent people all over the country has been so aroused that at last the ideal has been realized in the organization of the American Society for Opera in English, which stands sponsor for the American Opera Company. Mr. Rosing is the director of this society, which has for its president William T. Carrington. Other officers are Richard A. Strong, vice-president; Otter Stewart, secretary and treasurer.

"Feuersnot" Enjoys Philadelphia Premiere

(Continued from page 1)

Musically this work may be said to stand about mid-way in Strauss' artistic achievement. There are more striking pages in "Salome," "Elektra," and report has it, in "Frau ohne Schatten" than in "Feuersnot." It may be that "Der Rosenkavalier" is in for future rating as the quintessence of Strauss' finest and most delightful inspiration in the operatic field. Nevertheless, the twenty-six years old "Feuersnot" is still very much worth hearing. Coming after the symphonic poem series, it is a marvel of flexible and brilliantly articulate orchestration, it is charged with lyrical beauties of a high order and it is exquisitely touched with the atmosphere of fantasy and romance. Indeed Ernst von Wolzogen's book is one of the best librettos which Strauss ever had the good fortune to develop musically. The root material is in an old Flemish legend "The Fire-Famine in Oudenarde." Von Wolzogen has transferred the scene to medieval Munich at the festival of "Johannisfeuer," which German dramatists—not forgetting Herman Sudermann—have found so admirably adapted to stage purposes.

The Story Begins

Kunrad, a cloistered student, is suddenly awakened to the joy of living on the carnival eve, when the children of the town rush into his room and demand fagots for their bonfires. "Who refuses to contribute wood must burn 1000 years in fire. Should he be unmarried no maiden will ever look at him!" This is the cry of the throngs.

Kunrad's new orientation is quickly expressed by his impetuous embracing of Diemut, charming daughter of the burgomaster. She resents his unexpected presumption and with her companions devises a conspiracy to humiliate the rash suitor. By her addresses of endearment, Kunrad is tricked

into stepping into a large wood-basket, which, it is promised, will be drawn up to the balcony of her chamber. The damsel hauls Kunrad up half way and then leaves him dangling, exposed to the jeers and invective remarks of the populace.

It is at this point that the double meaning of the Strauss work is exemplified, for Kunrad indulges in a long tirade verbally castigating the townsfolk for their ungenerous treatment of his old master Reichart, in this instance the symbol for Richard Wagner. Puns, untranslatable in English, are played upon the names of Wagner and Strauss. Kunrad is of course Strauss, the new champion of freedom.

The musical commentary includes clever and highly effective quotations of Wagnerian themes, such as the "Valhalla," the "Flying Dutchman's" call and the "Sword." When he has spoken his mind, Kunrad invokes the black art and extinguishes every light in the town, with the threat that they can never be rekindled until Diemut has yielded herself to him. The populace then cries that the maid must surrender herself to love. She eventually consents. The fire blazes forth again. There is an impassioned love duet off-stage, for Kunrad has gained entrance to Diemut's chamber.

Strauss' musical setting of this picturesque book contains a good many reminders of "Till Eulenspiegel," folk-song, and dance including the old German waltz, "Gute Morgan, Herr Fischer," which give way to passages of the richest polyphonic artfulness, with elaborated development of characteristic soaring themes, that, as so often is the case with this composer, sound better than they really are. The love music, however, is melodically beautiful in its own right, there is a mystic, "Die Walküre"-like effect of musical incantation in Kunrad's apostrophe. "Feuersnot, Minnegebot!" The

"Midsommernacht" theme, the most prominent motif in an opera in which the leit system is not extended so fully as in Wagner, is of a haunting loveliness.

Some of the dances and little songs, notably the trios of Diemut's companions display a kind of Humperdinckian charm. There is much more variety and contrast in this score than in the firmer knit "Salome." The essential keynote is that of fantasy which receives visual stimulation in the spectacular accompaniment of the St. John's fires. The single act consumes about an hour and a quarter.

A Fine Performance

The Civic Opera's production, for which W. Attmore Robinson, artistic director, was so largely responsible was finely appropriate scenically. The work of the principals, Marcel Salzinger, baritone, as Kunrad, and Helen Stanley, soprano, as Diemut, attained heights of convincing vocal artistry. Mr. Salzinger was somewhat too elderly in make-up—too much of a Dr. Miracle, rather than the impassioned young necromancer.

The extremely difficult concerted music was well sung. Delightful were the voices of Mildred Faas, Ruth Montague and Marguerite Barr, Diemut's three playmates. Reinhold Schmidt, Nelson Eddy, Clarence Reinert, Sigurd Nilsson, George Rasely and Albert Mahler gave strength to the long array of secondary parts. The dynamic Alexander Smallens was the driving inspiration of the whole performance, directing his seventy-two musicians, drawn chiefly from the Philadelphia Orchestra ranks, with unremitting spirit and the most obvious enthusiasm for the opulent score.

"The Queen of the May," an eighteenth century tidbit scarcely ever suggesting the

(Continued on page 11)



A Scene from "Martha"

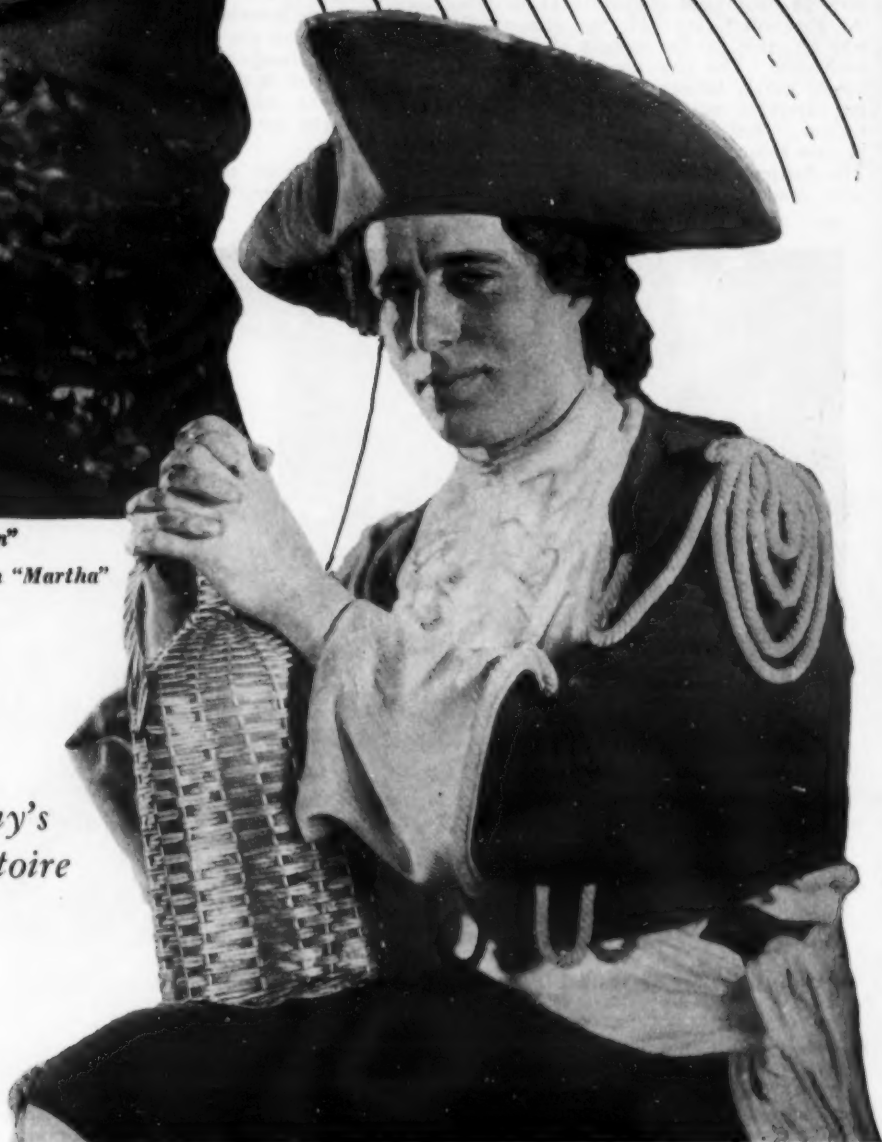


Dorothy Francis as "Carmen"



Above, Right, Another Scene from "Martha"

In the
American
Opera Company's
Repertoire



Charles Hedley as Pedrillo in "The Abduction"



George Houston as Osmin in "The Abduction from the Seraglio"

To the Left: Figaro



A Set from "The Marriage of Figaro"



A Set from "Pagliacci"

MUNICIPAL MUSIC: BALTIMORE'S FINE CIVIC AID

IT is twelve years since the pioneering spirit—so far as the recognition of music's sweet self is concerned—entered into the municipality of Baltimore via the active suggestions of a public minded visionary.

In the autumn of 1915 Frederick R. Huber, the aforesaid visionary—concert manager and graduate of the Peabody Conservatory, with which respected institution he has also been identified as head of the department of piano and organ—and Mayor James H. Preston got together and formulated plans for the organization of a municipally directed music department.

This gratifying union of art and politics has not been dissipated in Baltimore. At the outset, in 1915, the sum of \$5000 was set aside for the support of a municipal orchestra. The city now appropriates annually nearly twenty times that amount, to be expended on a variety of musical activities. Not one cent of this comes from private subscription, it is interesting to note. The Baltimore Symphony, we believe, is the only municipally managed and endowed or-

chestra in the country. booked on fixed salaries, but were paid by performance and rehearsal. The orchestra, numbering fifty-three musicians, then, was largely recruited from the Peabody faculty and from theater orchestras in the city.

The first concert, given in February, 1916, with Mabel Garrison, a native Baltimorean as soloist, established the policy of the Baltimore Symphony and also that of the civic music department generally, as a definitely constructive community affair as well as a musically valuable contribution to the city's cultural development. Local musicians, both performing and creative, have been constantly encouraged in their respective capacities.

The Baltimore Symphony has come to be recognized as one of the most respected of the long list of American orchestras. The repertoire includes, of course, the standard works which the public always desires, and also the compositions which have aroused the interest in the newer manner. The most prominent soloists of the day are among those who are engaged for appearances each year.

Concerts of the Symphony are enthusiastically supported by the people of Balti-

dollar. Additional interest is afforded by the orchestra holding its final rehearsals for each concert in a high school, attended by the students who pay nothing for this privilege. An explanatory talk on the program presented increases the value of these events to the youthful hearers.

In February, 1926, when the Baltimore Symphony celebrated the tenth anniversary of its institution, repeating its first program and re-presenting Miss Garrison as soloist, every seat in the house was bought two hours after they had been placed on sale and nearly 1000 persons stood to hear the concert.

Children's Series

The Municipal Department of Music does not, however, devote its entire attention to the Symphony's doings, though they are, perhaps, its most gratifyingly important activity. One of the most notable of its musical endeavors is the concert series given each season for the children on Saturday mornings at the Lyric Theatre. Three of these have been given each music year thus far, but this season it was planned to give six, this being made possible by the additional appropriation of \$1500 for these extra concerts.

Not the least important of the city's self appointed musical duties are the summer park concerts given by the Municipal Band and the Park Symphony Orchestra, which was organized last summer. The Municipal Band, one of the largest and best known in the country, which has been broadcasting weekly concerts over WBAL, gives community concerts in various neighborhoods, at many of which the words to singable music are conveyed to the auditors by means of a motion picture screen. These community "sings" have proved very popular, being extended, under the leadership of the City Colored Band, to the Negro sections of the city. Nelson C. Kratz conducts the Municipal Band, and A. Jack Thomas the City Colored Band. The Park Symphony, organized last summer, is led by Robert Lula.

Artists' Concerts

Another departure which Baltimore has officially undertaken and which has attracted national attention is its annual artist contest, held each year under civic auspices, to determine the city's foremost students along individual musical lines. The first of these was held three years ago for pianists; the second, last year, for young women singers, and the third in February to nominate Baltimore's best young violinist.

An interesting detail in connection with the band performances is the method whereby the stand accountment arrives at its various destinations during a summer season. The stand is mounted on a motor truck, on a large folding platform which, when opened, is sizeable enough to allow plenty of room for the musicians inside.

A little before the time of the concert the truck arrives, is unloaded, the chairs, which are also included within, are placed for the audience. The truck then becomes a well-elevated, excellently lighted bandstand. All this requires only a few minutes. When the musicians and the audience arrive everything is in readiness. A corps of ushers provides courteous attention to those who attend. The band appears in practically all sections of the city, and a schedule informs the public of its whereabouts.



Frederick R. Huber, Municipal Director of Music in Baltimore

Music; Edgar A. Brazelton, Bush Conservatory; John J. Hattstaedt, American Conservatory; Louise St. John Westervelt, Columbia School of Music. Commission on ethics, Charlton Lewis Murphy, Philadelphia Musical Academy, Kate S. Chittenden, American Institute of Applied Music; Frank H. Shaw, Oberlin Conservatory. Commission on publicity, Burnet C. Tuthill, Cincinnati Conservatory; Earl Rosenberg, Horner Institute, and William Boeppler, Wisconsin. The counsel is Hon. Charles P. Taft, II, of Cincinnati.

Membership

Those present at the meeting included Charles N. Boyd, Pittsburgh Musical Institute; New York, Edgar A. Grazelton, Bush Conservatory; Harold L. Butler, Syracuse University; Tracy Y. Cannon, McCune School of Music; Gilbert R. Combs, Combs Broad Street Conservatory; F. A. Cowles, Louisville Conservatory; C. E. Feely, Columbia School of Music; Ralph L. Flanders, New England Conservatory; Howard Hanson, Eastman School of Music; J. J. Hattstaedt, American Conservatory; George Lindner, Atlanta Conservatory; William MacPhail, MacPhail School of Music; A. W. Mason, Indiana College; William C. Mayfarth, Converse College; Earl V. Moore, University School of Music; C. L. Murphy, Philadelphia Musical Academy; Edgar A. Nelson, Bush Conservatory; Earl Rosenberg, Horner Institute; Frank H. Shaw, Oberlin Conservatory; E. J. Stringham, Denver College; Burnet C. Tuthill, Cincinnati Conservatory; Louise Westervelt, Columbia School; Herbert Witherpoon, Chicago Musical College, and Francis L. York, Detroit Institute of Music.



"Neighborhood" Audience of Baltimore Listening to One of the Saturday Morning Municipal Concerts

chestra in the country.

Mr. Huber, who volunteered his services as head of the new department without pay the first year, was officially appointed municipal director of music in Baltimore, and he chose Gustave Strube, the head of the Peabody theory and composition department, to conduct the new enterprise. Only \$1500 and a few rehearsals were allotted to each concert, so that engagement of the very best

concert, so that performers could not be more. The huge Lyric Theatre is sold out and crowded with standing patrons at each performance. There are no subscriptions and no free tickets; the prices range from twenty-five to seventy-five cents. These rates have held since the beginning, except for a period of a few years during the war, when the top price went up to a

Red Letters on the New York Dramatic Calendar

Coquette—Maxine Elliott's—You can't do much better than this.
Porgy—Republic—The Theatre Guild might just as well reconcile itself to keeping this on.
Civic Reportory—Don't miss one of these.
Escape—Booth—Leslie Howard and Galsworthy. Decidedly worth while.
The Doctor's Dilemma—Guild—Good for doctors—and their patients.
Trial of Mary Dugan—Republic—Melodrama, but, oh, so different.
Nightstick—Selwyn—Crooks done to a turn.
Command to Love—Longacre—Sophisticated humor in Madrid.
The Nineteenth Hole—Cohan—Now, you can have your golf indoors.
The Spider—Music Box—This is still going strong.

MORE OR LESS MUSICAL

Funny Face—Alvin—Adele Astaire, Fred Astaire to the tune of George Gershwin. What more can you ask?
The Mikado—Royale—If the authors were alive they'd be in the front row every night.
Manhattan Mary—Apollo—See Ed Wynn dally with a grapefruit.
Rio Rita—Ziegfeld—Still going on.
Hit the Deck—Belasco—Ditto.

Expensive Lessons Attacked

(Continued from page 1)

of Syracuse, discussed "the Endowed School."

The Elections

Officers and the commission on curricula were re-elected without change of personnel, as follows: President, Kenneth M. Bradley of New York; treasurer, Charles N. Boyd, Pittsburgh Musical Institute; secretary, Burnet C. Tuthill, Cincinnati Conservatory; vice-presidents, Harold L. Butler, Syracuse University, Frederic A. Cowles, Louisville Conservatory, William MacPhail, MacPhail School of Music; Nellie C. Cornish, Cornish School of Music; advisory committee, George W. Chadwick, New England Conservatory; Frank Damrosch, Institute of Musical Art; Kate S. Chittenden, American Institute of Applied Music. The commission on curricula is composed of Howard Hanson, Eastern School of Music; Gilbert R. Combs, Combs Broad Street Conservatory; Earl V. Moore, University School of



Miss Ella Herbert, Daughter of Victor Herbert, Standing Before the Central Park Monument Recently Unveiled in Memory of Her Father

FIFTY YEARS—WORK AND SONG

"Bohemians" to Honor Mme. Sembrich

Dinner Next Sunday Night Will Commemorate the Golden Anniversary of a Remarkable Career; Some Memories of the Singer

By MAURICE HALPERSON

Celebrating Madame Marcella Sembrich's fiftieth anniversary of her first appearance on the operatic stage, the Bohemian Club, (New York Musicians' Club) will give a complimentary dinner to the soprano at the Hotel Commodore, New York, Sunday evening, Dec. 18. On this occasion the speakers will be Rubin Goldmark, president of the Bohemians, John Erskine, noted author and musician; William J. Henderson, music critic; Ernest Hutcheson, pianist; and Otto H. Kahn, financier and art patron. The following article is a resume of Mme. Sembrich's marvelous career, written by Maurice Halperson, critic of the New York Staats-Zeitung, for Musical America.

THE glorious name of Marcella Sembrich, though she has given over her activities in the concert field to devote herself with aristocratic reserve and the most salutary artistic results to teaching, is once more prominent in all the papers; it is on every lip; and every one is recalling cherished and artistically outstanding recollections of the happy days when Marcella still sang.

Her activity as a teacher, so illuminatingly valuable and crowned with success always, in connection with the debut of one or another specially gifted singer, has kept her name before the public—yet Madame Sembrich herself has personally not been much in evidence during the past few years. When she has shown herself, however, the occasion has motivated a veritable celebration, and it is certain that the fiftieth anniversary of her first appearance in opera, which occurs this year, will be feted with unfeigned enthusiasm wherever are found those whose hearts go out to Dame Music and her most praiseworthy priestess.

The "Bohemians," our representative musical club, one which cannot be too highly estimated, is the organization which, on this occasion, will once more pay homage to the incomparable artist in select fashion with a great festival banquet on the evening of the eighteenth of the month. It will be a demonstration of quite exceptional sincerity and appreciation, since no one is more deserving and worthy of honor than Marcella Sembrich. For in a sense she must be termed the last of that long, glorious dynasty of the "queens of song" whose fame and sphere of action in these meagre days of our decadence take on a wellnigh legendary importance.

A Great Laurel Wreath

I am grateful to MUSICAL AMERICA for this opportunity afforded me of contributing a modest leaflet in the shape of a little "reminiscence" of the artist's colorfully diversified career to the great laurel-wreath which is her due. If only this famous singer could be induced to tell us a little more about herself than she does, but no, she insists in keeping herself so far as possible modestly in the background! What interest would not the "Recollections of Marcella Sembrich" arouse! What a stimulus would they not prove to be! Yet there is nothing to indicate that she entertains any idea of writing them. While many another *diva*, who surely has far less to tell us, has published a pretentious volume of "Reminiscences," up to the present moment there has been no suggestion of a book of Sembrich memoirs. Hence, at present, one can only cull a few choice blossoms of memory which later may be gathered into an attractive bouquet. What follows is a modest little flower from my own grove of reminiscence. The incident in question was told me on reliable authority, and I feel



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MME. MARCELLA SEMBRICH
Photographed in Polish National Costume

sure Madame Sembrich will recall it with pleasure.

It was last July, on one of those cool, lovely mornings which during the summer just past seemed to be the order of the day pretty much throughout the world, that Marcella Sembrich was unexpectedly recalled to me in Karlsbad. I had come from the "Mühlbrunn," where I had dutifully swallowed the two glasses of hot water prescribed for me, and had in mind, after the obligatory walk of half-an-hour demanded by the "cure," to drink a cup of good coffee in the "Freundschaftssaal," when the sky suddenly darkened and the notorious Karlsbad rain materialized in an abrupt downpour. I had just reached the "Alte Wiese," and was glad to have a chance to save myself from the deluge in one of those modern places of amusement which are neither fish, flesh, fowl, nor good red herring, and in which various more or less brilliant variety numbers were offered as a substitute for the cup of Mocha to which I had looked forward.

A Maiden Wishes

A little soubrette, in the heyday of youth if not of innocence, stood on the platform, pleasingly padded, and presented an opportunity to admire a small voice—somewhat wobbly in its upper register, yet nevertheless effectively put over—and a neat little gift of

interpretation. She had to sing encore after encore, and all of a sudden sat down at the piano and accompanied herself while she sang.

Then it was that I was moved as though by some cherished memory of the past by the very first notes of the old, mazurka-like song she sang. I did not at once recognize it, but it made the same pleasant impression produced by the sight of a familiar face suddenly glimpsed among utter strangers. Where had I heard this song before, sung in altogether different fashion, it is true, yet heard and heard often, and always with undiminished pleasure? And all at once a lovely vision rose before my eyes, and I was listening to the magic tones of a truly God-given voice. Instantly I recognized it—the charming little mazurka: it was Chopin's "The Maiden's Wish."

Many years had passed since I had heard Marcella Sembrich sing that song. When the famous singer used to give one encore after another at her recitals without being able to satisfy the mad greed of the public, and when even she, indefatigable artist that she was, began to tire, she would quickly seat herself at the piano, and when the introductory measures of the mazurka rang out, there would be a breathless movement in the audience, which would settle down to listen with such intensity that happy anticipation that one might think the half cheerful, half melancholy little song were

coming with inimitable grace and freshness from the singer's lips for the very first time. Yet when she concluded this number the singer had emptied her magic cornucopia of gifts to its very bottom. And the public was aware of the fact—one more hearty outburst of applause, and every one sought the exits, soothed and satisfied. Marcella Sembrich has sung "The Maiden's Wish" and that marked the last of her generous outpouring of extras.

When Poles Applauded

Marcella Sembrich loves this little number, which she calls "a friend of my youth," and which is connected with an interesting chapter of the singer's life. As is well known, Marcella Sembrich, before she came to America to become the idol of the public, was one of the most popular and celebrated singers of Czarist Russia, in a day when the highest prices were paid, and hence the most radiant and precious song-birds of all the world could be lured into their well-heated, gilded cages in that icy St. Petersburg which nowadays we call Leningrad.

The young singer had just begun to achieve fame when once, it was at a concert in Warsaw, as she was on her way to St. Petersburg, she seated herself for the first time at the piano and sang the famous Chopin mazurka to her own accompaniment. The Poles present, needless to say enthusiastic patriots one and all, broke out into roaring applause as soon as she played the opening measures, and Madame Sembrich could not open her lips until she had played the introduction three times in succession. Her success was phenomenal and yet not surprising, in view of the nationality of her audience. But her triumph gave the singer food for thought, and she decided to try out this number in Russia as well. If the song did please an audience in the "Little Father's" capital, where the bitterness against the Poles was at its height, then there could be no doubt at all as to its supreme effectiveness.

It is impossible for us here in the United States, to have any real idea of the place occupied by grand opera and the traditional classic ballet in the aristocratic circles of Russian society under the czarist régime. An operatic performance in the monumental Maryinsky Theater in the St. Petersburg of those days, later Petrograd and, finally, Leningrad? It would be hard to imagine anything more gorgeous or imposing. The splendid auditorium, with its rich and artistic decorations in grey and gold, its boxes tastefully hung with light-blue draperies, gave off an aura of intoxicating aristocratic magnificence. I have never seen an audience collectively so elegant and distinguished, and even the proud Horseshoe of our own Metropolitan would hardly compare, even taking into account the good taste of the ladies, with the Maryinsky's half-barbaric, half-civilized richness of toilettes, colors and jewelry.

Jewels for Singers

An operatic performance, especially if it happened to be attended by the imperial couple, was one of the greatest social events in the capital, and those lucky enough to secure tickets were to be congratulated. In the boxes one could admire the ladies of the highest Russian nobility and the members of the diplomatic corps. And at the same time this audience was a highly cultured one, for not alone in its own homes, but on numerous journeys to great foreign art centres, it enjoyed the best and most expensive productions in the fields of opera and the ballet.

And how the favorites of this St. Petersburg audience were honored, invited to the most exclusive social affairs, and overwhelmed with the most costly presents! Their Imperial Majesties themselves, the Czar and Czarina, and the grand-dukes set the example of this mode of ceaselessly lavishing valuable jewels on the artists; and

(Continued on page 20)

New York's Music—Concerts of the Week

BRUCKNER REDIVIVUS

Reviewed by William Spier

THE New York Philharmonic, Willem Mengelberg, conductor; Yolanda Mero, piano soloist; at Carnegie Hall, Dec. 2, afternoon. The program:

Symphony in D Minor.....Bruckner
(First time by the Philharmonic)
Piano Concerto in A Major.....Liszt
Mme. Mero

Prelude to "Die Meistersinger".....Wagner

It is apparently twenty years since Bruckner's Ninth Symphony was last set forth for the inspection of a New York audience. No record attests a performance since the introductory one by Karl Muck and the Boston Symphony in November, 1907. Twenty years is a long time, and we trust that now Mr. Mengelberg has incorporated the work into the Philharmonic repertoire it will not again be allowed to enact its Rip Van Winkle rôle. He has set succeeding conductors of this symphony a magnificent standard for performance, and he has earned our sincere gratitude for privileging us to hear a neglected masterpiece.

In his gropings toward the light Bruckner occasionally stumbled upon something very like heavenly inspiration. During the Ninth Symphony he walks through many successive pages, almost through two entire movements, in fact, with his way illumined by a radiant glow that nowhere else in his works shines so steadily. We speak, of course, of the Scherzo and the Adagio, for while the first movement's thematic material is worthy and vital, its treatment is too often fussy, too easily identified as development. Then, also, in this section, all of Bruckner's pet tricks of scoring occur: the sudden cessations of sound after climactic tenseness, the pastorals, the doubling of wind instruments for motto effects, etc. It is confident, honest, powerful and eminently workmanlike, nevertheless.

But in the spirited and fantastic Scherzo and the dreamily philosophic slow movement are the finest, most uplifted phases of the Brucknerian musicianship. In these we find imagination, bigness without mastodonism.

Like the B Minor Symphony of Schubert, the unfinished Ninth of Bruckner is complete in its incompleteness. The "dear Lord" to Whom its composer had planned to reverently dedicate the symphony, probably knew what He was about in not allowing Bruckner to write a finale.

There remains to record that Mme. Mero gave a most muscular and eminently audible performance of the Liszt Concerto and that Mr. Mengelberg gave his familiar eccentric conception of the "Meistersinger" Prelude, which spoke eloquently in spite of him.

WILLIAM SPIER.

POLYPHONICS FROM ROME

ENVIRONED by that part of the church of Sant' Andrea delle Valle in which "Tosca's" first act is wont to occur at the Metropolitan, the Roman Polyphonic Singers, a vested body "known as the Vatican Choirs," gave utterance to some of the proudest canticles of the Roman literature on Sunday afternoon, Nov. 27. This aggregation, drawn from the choirs of St. Peter's in the Vatican, St. John Lateran, St. Mary Maggiore and Sistine Chapel, and led by the Right Rev. Mgr. Raffaele Casimi, was heard in America some eight years ago.

Ten numbers were listed on Sunday's corrected program, five of them by Palestrina, two each of Luca Marenzio and Victoria and one of Josquinus Pratensis. Several of these won enthusiastic favor and were repeated. The Ave Maria of Victoria was an especial favorite. Throughout the afternoon much approbative sentiment was to be noted.

We must record regretfully that the work of the choir collectively and in its several parts had mainly its own devotion to recommend it. The voices, with the exception of the bass section, seemed inferior in quality and undisposed to blend, with a consequently indifferent tonal mass and a bottom heaviness. Moreover, effortful strivings for some degree of neatness and precision put choral glory and structural power to rout and resulted only in successive bits of sublime monotony.

W. S.

KOUSSEVITZKY'S SECOND

THE Boston Symphony, Serge Koussevitzky, conductor; Carnegie Hall, Nov. 26, afternoon. The program:
Symphony in G Major (B. & H. No. 13).....Haydn
A Pagan Poem (After Virgil).....Loeffler
"La Bagarre".....Martinu
(First Time in New York)
Incidental Music to D'Annunzio's "Fedra,"
Honegger
Suite from "Petrouchka".....Stravinsky
The peak of this generally excellent con-

cert was achieved by a dramatic, potent performance of the fine music which the eighth Eclogue of Virgil inspired Charles Martin Loeffler to write. Few things that Mr. Koussevitzky has done since his introduction to America have been as impressive a tribute to his conductorial genius as was this. Loeffler's "Poem" had not been heard in New York, if memory serves, since Mr. Mengelberg played it with the Philharmonic two years ago, and this restatement of it—obliterating previous performances for this reviewer, at least—was welcome. If Loeffler can be called an American (and he usually is, for he has lived most of his sixty-six years in this country) we nominate his Opus 14 for the Great American Work title. And when we hear such a performance as that which the Bostonians gave on Saturday we feel inclined to go out and canvass votes in addition to making the nomination. One slight fly in the ointment was the singularly inappropos treatment of the piano part which Bernard Zighera displayed. The off stage trumpets sounded mystic and lovely; and Louis Speyer summoned ravishing beauty in his English horn solos.

"La Bagarre" proved a novelty of more worth than one would suspect from its composer's description. It has none of the qualities that make for enduring music, but it is endowed with a certain individuality, is engrossingly clever in its scoring, and has a winning sense of movement and vitality.

Honegger's "Fedra" music seemed weakly superficial.—W. S.

MISS HESS TRIUMPHS

PLAYING of such glorious loveliness as even herself has not often vouchsafed us made of Myra Hess' recital in the Town Hall last Tuesday evening—her first of the season—a feast of musical thought and sound. The impassioned beauty of Miss Hess' utterance has always been unique; so also have been her regal yet marvelously human conception of music's significance,



Nikolai Sokoloff, Conductor of the Cleveland Orchestra Which Gave a New York Concert This Week.

and the many facets of a superlative keyboard art. She returns this year more on the heights than ever. It was in all respects a magnificent accounting of fine music that Miss Hess gave last week, in a recital that left little doubt as to her supremacy among performers of her sex.

The evening began with a Mozart work—the C Minor Fantasia which precedes a sonata in the same key. This is a fateful, brooding Mozart, yet philosophical withal in his contemplation of the cosmos, and Miss Hess depicted him in a spirit of troubled resignation. A serenely blue sky emerged from the clouds as Miss Hess began the heavenly Sonata, Op. 120, of Schubert. Anything so dewy, so innately graceful and pure as the first A Major theme of this, given all its fresh simplicity by Miss Hess, we have not heard in some time.

There are few performances of the Brahms F Minor Sonata to be heard today which plumb the depths and find the peaks with the comprehensive grasp that marked Miss Hess' full blooded statement last week. Possibly the finale found her undisposed to invest it with all the mystery that might be imagined. Each of the preceding move-

ments was, however, a masterful realization of its own mood. The massive opening Allegro, the tender Andante with its noble climatic theme in D Flat, the angry Scherzo, and the Intermezzo from another world—these were set forth in a manner to content one who prizes this music above all else in the piano sonata literature.

In concluding her scheduled list Miss Hess offered a shimmering, imaginative idea of Griffes' "White Peacock," which, at lesser hands, is so often forced to be its true unimpressive self, and the B Minor and B Flat Major Preludes of Rachmaninoff. Many encores rewarded those who remained to applaud and cheer—and practically everyone did that.—W. S.

SAMUEL WITH THE SYMPHONY

THE New York Symphony, Fritz Busch, conductor; Harold Samuel, piano soloist; at Carnegie Hall, Dec. 1, afternoon. The program:

Symphony No. 8, in F.....Beethoven
Piano Concerto in D Minor.....Bach
Mr. Samuel

Symphonic Piece from "The Redemption,"
Franck

Very little that Harold Samuel has done since he was introduced to his American Cousins has been a more impressive tribute to his highly specialized art than this poetic, clean, revealing performance of Bach's marvelous music. The D Minor Concerto is a piano solo with accompaniment; it has been done with string quartet and is just as effective that way. Therefore this part of the program was exclusively Mr. Samuel's. The whole concert was his, in fact, for nothing which preceded the Concerto left anything tenable for the memory and certainly Franck's professionally pious "Redemption" music never superseded another work (except, possibly, Tchaikovsky's "1812") in interest.

Mr. Busch took hold of the Eighth Symphony of Beethoven with a determined idea to make it as boisterous as the scherzo of the Seventh, as ponderous as the Marcia in the Third, and as lengthy as the Sixth. In all of these projects he succeeded and consequently the Mozartean play of light and color, the vivacity, the lovely lyricism which are habitually associated with the "little symphony in F" vanished into thick air. The Menuetto, about whose tempo there is so much argument among conductors, became, under Mr. Busch, neither a Ländler nor an insinuating bit of grace in some other form, but a heavy footed peasant gaiety. The orchestra, nevertheless, sounded to better advantage than it has in some time, during both this and the Franck Interlude, which, with full orchestra and organ, attempted again to convince itself of its importance.—W. S.

GABRILOWITSCH BRINGS HIS DETROIT SYMPHONY

THE amazing advance of America's symphonic institutions was manifested again in the visit which the Detroit Symphony paid to Carnegie Hall the evening of Nov. 29. There could have been no questioning the right of this highly polished ensemble to carry its coals to Newcastle. However surfeited New York may be with the concerts of its own orchestras and those of the Philadelphia and Boston organizations, there will always be a place for such playing as that of Ossip Gabrilowitsch and his men. Tuesday night's concert filled a niche distinctly its own. This was the more noteworthy because the music played was all amply familiar and the program had no aspect whatever of novelty.

The program follows:

"Don Juan".....Strauss
Symphony No. 1, in C Minor.....Brahms
Concerto No. 2, in C Minor.....Rachmaninoff
Mr. Gabrilowitsch

Mr. Gabrilowitsch was thus presented both as conductor and piano soloist. After he had led his orchestra with highly individual results in the Strauss tone-poem and the Brahms Symphony, he passed the baton on to Victor Kolar, the assisting conductor, and played the Rachmaninoff Concerto with a beauty of effect rivalled in the memory only by the composer's own projection of it some years ago. The size and the luminosity of Mr. Gabrilowitsch's tone was a revelation, even to those who have heard him play times beyond count. His performance was one of soaring lyricism, immaculate in its detail but with no sense of the meticulous; charged with romance but never veering into the sentimentality this Concerto invites.

The lyric predominated also in the or-



Myra Hess, Pianist

chestral numbers conducted by Mr. Gabrilowitsch, sometimes at the expense of other qualities. "Don Juan" lost in impetuosity and propulsiveness what it gained in songful detail. Some portions of the tone-poem were of uncommonly slow pace, and the Don's ardors seemed those of dreams rather than realities. But few conductors have found so much of melodic charm in this score to lift into high relief.

For a likeness to Mr. Gabrilowitsch's treatment of the Brahms First the reviewer can only call to mind Arturo Toscanini's presentation of the Brahms Second when the ignescent Italian brought La Scala orchestra to America some years ago. Different as these two symphonies are, the Detroit conductor succeeded in making the First seem almost as lyrical as Toscanini did the Second. Needless to say, there was some sacrifice of ruggedness in the achievement. But there was an enchantment in the latter half of the slow movement that only a poet of tone could have evoked. The allegretto was rhythmically the most felicitous of any recent performance. And the last movement, if somewhat circumscribed as to sweep and power, had unforgettable passages, particularly in the Adagio introduction, which, for the first time in the reviewer's experience, assumed as important a position in relation to the entire symphony, as the slow exordium that Brahms conceived for the First movement after he had completed the Allegro.

Of the orchestra itself, it can be said that it has made material progress since it was last in New York. The tone quality is good, if not to be compared with that of several other orchestras with which New York is much better acquainted. Plainly the conductor has worked wonders with his material. In all that pertained to finesse, the ensemble disclosed the results of admirable schooling under a musician devoted to justness of proportions and delicacy of nuance. The concert, incidentally, was a benefit for the Women's Roosevelt Memorial Association. The audience was one of large enthusiasms.

MENGELBERG AND MAHLER

THE New York Philharmonic, Willem Mengelberg, conductor; at Carnegie Hall, Dec. 4, afternoon. The program:

Overture to "The Bartered Bride".....Smetana
Symphonic Variations, "Istar," Op. 42.....Mahler
Symphony No.Mahler

Opening his heavy three-course banquet with a vigorous performance of the frolicsome "Bartered Bride" overture, Mr. Mengelberg proceeded immediately to the "Istar" Variations, which he has performed before during this season, and to which he gave a tonal beauty which cloaked the music in velvety, oriental splendor, free from over-ripe sensuality, yet glowing with the color and mystery of the East.

From this languorous episode Mr. Mengelberg plunged headlong into the complications and intricacies of the Mahler symphony.

If for nothing else than its magnificent orchestral scope, this colossal work deserves judicial hearing, although there is little aesthetic and rhapsodic enjoyment to be had from its indiscriminations. Much that is trivial overlies the gems of real thought and value, and one feels that he is listening to a laboratory experiment rather than an inspiration finding inevitable voice. At least, the audience was provoked to argument and mental exercise, instead of being lulled to a comatose placidity, which is an achievement for a snowy Sunday afternoon.

Concerts and Opera in the Metropolis

THE SECOND "NORMA"

TUNE-LADEN "Norma," given its second performance in the current revival at the Metropolitan, was the opera of most interest last week at the Metropolitan. Stands were crowded to capacity in the space behind the rail. That there would be any new revelation in the repetition was scarcely to be expected. Rosa Ponselle repeated her triumph in the title rôle, one of most notable achievements of her career, and Marion Telva as *Adalgisa* shared with her the success of the melodious duets in which the score abounds. Giacomo Lauri-Volpi as *Polliane* improved his singing by being less extreme in his alternations between soft and loud. Ezio Pinza as *Oroveso* was happier in the matter of the pitch in his first act solo.

"Norma" would seem certain to have a fresh period of prosperity ahead for it, largely due to Miss Ponselle's personal success, but also because of the appeal still inherent in its graceful melodies, which are too remotely old-fashioned now to be merely out of style. Mr. Serafin's vigorous conducting on Thursday night was again one of the vitalizing factors of the performance, which, in its entirety, was one to give pleasure to those not cut off by their theories of predilections from all music of this type.

HOMICIDAL ARIAS

WHATEVER it is that causes the homicidal mania which motivates operas like "Forza del Destino," the standees are for it. The libretto of this famous old Verdi work, which was given its second performance this season at the Metropolitan on Monday night, leaves in doubt as to whether *Leonora* is driven to take refuge in a convent by the impending tenor and baritone duets, but Monday's audience left no doubt as to its enjoyment of Mr. Martinelli's and Mr. Danise's singing of them. Rosa Ponselle repeated her success in the part that was her first Metropolitan rôle, and, with Mr. Pinza, made the convent scene, the most enjoyable of the opera. Others in the cast were Mesdames Bourskaya and Falco, and Messrs. Malatesta, D'Angelo Ananian, Paltrinieri and Reschiglian. Mr. Bellezza conducted.

VENUSBURG AND WARTBURG

"TANNHAUSER," with Maria Jeritza in one of her most restrained and satisfying impersonations, that of the saintly Elisabeth who prayed, died and inspired the "Star of Eve," was given a routine performance Wednesday evening. And lest this be considered paradoxical with respect to Mme. Jeritza, let it be explained that it is when she most nearly approximates a straight singing rôle, sans stage falls and vocal tantrums, that her characterizations have most of artistic verity. Rudolph Laubenthal's fine voice was employed as Tannhäuser and Clarence Whitehill's *Wolfram* was under a vocal cloud throughout the evening. The *Venus* of Marion Telva was beset with a vibrato, and Conductor Bodanzky was not in any very flaming mood for the playing of the Venusburg music. A favorable word must be said for the singing of Editha Fleischer as the *Shepherd* and for embodiment which Richard Mayr presented of the *Landgraf*, though vocally it was by no means imposing.

ROMEO REDEEMED

THE season's second performance of "Romeo et Juliette" at the Metropolitan Friday night was in the nature of a redemption, with Mr. Gigli recovered from the indisposition which flawed his first appearance in the rôle and singing gloriously. Queena Mario was a girlish, sweet-voiced *Juliette*, enhancing the tender duet music of the balcony scene with a presentable appearance, and dying with satisfactory tragic mien. Other notable performances were given by Pavel Ludikar as *Friar Laurent* and Mr. De Luca as *Mercutio*. The remainder of the cast was also identical with the first performance, including Mr. Didur as *Capulet*; Ellen Dalossy as *Stephano*; Henriette Wakefield, Angelo Bada, Giordano Paltrinieri, Millo Picco, Joseph Macpherson and Paolo Ananian. Louis Hasselmans conducted with his customary restraint and intelligence.—F. Q. E.

The Operatic Week-End

"ROSENKAVALIER" on Saturday afternoon was, rôle for rôle, a duplication of the early performance, but was distinctly better than its predecessor or-

chestrally. Grete Stückgold and Richard Mayr repeated their successes as *Octavian* and *Ochs* respectively, and Florence Easton was even more satisfying as the *Feld-marshallin*. Conductor Bodanzky was in the vein.

The "popular Faust" Saturday evening was of routine character. Giacomo Lauri-Volpi was cast in the name part, Mme. Alda as *Marguerite*, Léon Rothier as *Méphistophélès* and Mario Basiola as *Valentin*. Lesser parts were sung by Henriette Wakefield, Minnie Egner and George Chechanovsky. Louise Hasselmans conducted.

Sunday night's concert had as its chief attraction the violinist, Yelky d'Aranyi, who repeated the success she made the week before in her American concert début. She played the Bruch concerto and smaller numbers with much finish and an impressive mastery of her instrument. Others appearing were Editha Fleischer, Mildred Parissette, Elda Vettori, Walter Kirchhoff, Armand Tokatyan and Giuseppe Danise, with Giuseppe Bamboschek conducting the orchestra.

THE BOHEMIANS

"LA BOHEME" played on the boards of the Metropolitan on the evening of Nov. 19. Frances Alda took the occasion to celebrate her twentieth anniversary at the Metropolitan with this, her customary seasonal vehicle. She was in fine voice and portrayed a sympathetic *Mimi*. Beniamino Gigli played *Rodolfo* with sufficient emotional power and some excellent singing. Giuseppe Danise was the *Marcello* of the evening and Thalia Sabanieva was a piquant *Musetta*. Messrs. Picco and Didur, Ananian, Paltrinieri, Malatesta and Reschiglian were other Bohemians. Vincenzo Bellezza conducted commendably.

"PILGRIMS OF DESTINY"

GENA BRANSCOMBE'S choral drama for soloists, chorus and orchestra, was heard for the first time in the Hotel Ambassador on Sunday afternoon, Dec. 4, with Miss Branscombe wielding the bâton. It signified the opening of the fourth season of the New York Matinee Musicale. Miss Branscombe's work has to do with the pilgrim men and women aboard the Mayflower on the tenth of November, 1620. The principal rôles were sung by Margaret Northrup, Abbey Morrison Ricker, Alma Beck, Irma M. Morris, Maurice Tyler, Alma Kitchell and Harrington van Hoesen, while the chorus was composed of solo voices from the New York Matinee Musicale. Melodious and rich in dramatic feeling, the score was shown to its best advantage at the hands of its composer, who elicited all the poetry and lyricism with which she had endowed it. The chorus of Pilgrim men and sailors provided the necessary background of virility upon which to project this tunefulness and "Pilgrims of Destiny" may well be said to be a stirring and eloquent bit of American history set to music. Preceding this, Bach's D minor Concerto was heard with Alfred Troemel conducting, and Harold Morris, Walter Chapman and Josef Adler, as soloists. The concert was given in honor of the members and board of the National Federation of Music Clubs.

At the close of the performance the Daughters of the American Revolution presented Miss Branscombe with a resolution notifying her of action taken by this organization toward the purchase in her name of five cubic feet of ground toward the building of Constitution Hall in Washington, where her name will be perpetually inscribed upon the honor roll of the society.—H. H.

MR. AND MRS. HUGHES

AN enjoyable evening of artistic two-piano playing was given by Edwin and Jewel Bethany Hughes, who have appeared several times before and have earned a sizable following, in the Town Hall on the evening of Nov. 19. The program began with the Waltzes, Op. 39, of Brahms, the Andante with Variations of Schumann and the sole Rondo which Chopin wrote for two pianos. Rachmaninoff's *Fantasia*, Op. 5 and works of Reinecke and Vuillemin preceded Liszt's "Don Juan" *Fantasia*, of which the players gave an exceptionally effective performance. Throughout the program both artists displayed the excellent musicianship, the feeling for good ensemble and the individual command of the intricacies of pianism which have characterized other appearances by them.

MIECZYSLAW MUNZ, PIANIST

SEATED at his piano in the gray haze of Carnegie's unlighted stage, Mieczys-

law Münz, Polish pianist, became mildly introspective and succeeded in lulling his hearers into the same reflective mood, on the evening of Nov. 28. Through pages of Brahms, Beethoven and Bach, he mused, always gently well-mannered and considerate in his approach of these masters. Almost too respectable, one found Mr. Münz' readings, for one touch of fire would not have gone amiss during the evening. A Brahms Intermezzo opened the way for Beethoven's lengthy E Major Sonata, and a first performance of Labunski's transcription of the Preludio from Bach's Sixth Violin Sonata. Godowsky's version of four songs by Schubert met with instant favor from an audience now thoroughly imbued with the calm gravity of Mr. Münz' playing; one of these songs, "Das Wandern" proving of such poignant wistfulness as to warrant a repetition. An impromptu and two études by Chopin, and a Schubert-Liszt "Soirée de Vienne" completed the program.—H. H.

MOZART AND FRANCK A QUATTUOR

ONE of the most pleasurable concerts of the week was given Sunday night at the Guild Theater by the Musical Art Quartet, which made its bow last year and which will be heard in two subsequent recitals. Steadily augmenting in artistic ability and united sympathies, these four performers display a finished technique and sensitive interpretation which forms a receptive channel for the smoothly flowing course of chamber music. They wove the limpid spell of Mozart and the rich, warm bonds of Franck around their listeners, performing quartets of these two composers with imagination and finesse. True classical feeling characterized the Mozart in F Major, the delicacies of phrasing and brilliance of passage work causing the lovely music to sparkle with animation and joy. The Franck Quartet in D was played with ravishing tone, organ-like at times, and with lustrous color.

Sascha Jacobsen, Louis Kaufman and Marie Roemaet-Rosanoff are, as before, first violinist, violist and cellist. Paul Bernard has replaced Bernard Ocko as second violin.—F. Q. E.

MISS VREELAND SINGS

HANDLING her voice almost as easily as she managed the influx of floral tributes tendered her during the evening, Jeannette Vreeland, young and statuesque soprano, made a fair-sized audience in Carnegie Hall Friday night realize that the one deserved the other in fullest measure. Her voice, admirably adapted to the lyric type of program which she wisely chose, is clear and flexible, revealing an increased application of study and thought since the soprano last appeared here. Her audience evinced great pleasure in her rendition of German lieder, French and English songs and the seldom sung arias from Massenet's "Cherubin" and Ravel's "L'Enfant et les Sortilèges." Richard Hageman supplied skilled accompaniment.

NICOLAI MEDNIKOFF, PIANIST

NICOLAI MEDNIKOFF, pianist, gave a recital in Carnegie Hall on the evening of Nov. 30, demonstrating his pianistic virtues through the mediums of Bach, Beethoven, Brahms and Chopin. Seated well forward upon the edge of his chair, Mr. Mednikoff devoted himself earnestly to the Liszt transcription of Bach's Organ Fantasy and Fugue in G Minor, Beethoven's Sonata "Les Adieux," and a brace each of rhapsodies and intermezzi by Brahms. A certain heavy power marked Mr. Mednikoff's performance of the Brahms group—a restrained force that pounded out the notes yet managed withal to endow the readings with vitality and a certain vivid color. Slow to the point of deliberateness, he gave the impression of exaggeration in his pauses and slow passages. Chopin contributed five numbers to the final group which comprised works written between 1832 and 1842. A large audience received the pianist with warmth and enthusiasm.—H. H.

LYDA NEEBSON

LYDA NEEBSON, soprano who made her debut here last spring, gave a recital in the Town Hall on the evening of Nov. 18, revealing again a voice of some natural charm and a certain tasteful instinct in her interpretations, which, however, have not yet taken on the individual power that may distinguish her perfor-

mances later on. She sang operatic numbers of Puccini and Wagner and songs in Italian, German and English, with Earl Mitchell at the piano.

HENRI DEERING

A GENERALLY good recital was given by Henri Deering, who has given recitals before in this city and has played with the now defunct State Symphony, in Town Hall on Nov. 17. Mr. Deering is the happy owner of an excellent keyboard equipment which he uses advantageously. His treatment of numbers, moreover, is musical and imaginative. Mr. Deering, on this latter occasion, found his best medium in Ravel's beautiful "Tombeau de Couperin" and in the B Minor Sonata, Chopin. The program also embraced Bach, Mozart, and Beethoven. His many hearers seemed enthusiastically approbative.

VLADIMIR DROZDOFF

VLADIMIR DROZDOFF, who has gotten into the habit of giving one or more piano recitals a season in New York, succumbed again to this desire and appeared in Town Hall in a matinee event on Nov. 17. The program listed numbers of Beethoven, Liszt, Grieg, Moussorgsky and others, including arrangements of Mr. Drozdoff himself. P. V. Drozdoff assisted at a second piano for one number. Those present bestowed applause on Mr. Drozdoff, who played crisply.

FRANK GITTELSON

FRANK GITTELSON, violinist, gave a matinee recital on Sunday afternoon, Nov. 27, in the Guild Theater, assisted by Austin Conradi, pianist. John Ireland's A Minor Sonata furnished the meat of the fare, and rather tough and flavorless it proved to be despite combined efforts to prove it savory. Saint-Saëns' B Minor Concerto followed and disclosed Mr. Gittelton as an easy artist of considerable polish. A tone of careless warmth characterized Mr. Gittelton's playing, if he did not impress his hearers with his brilliance or power with the bow. Brahms' Hungarian Dance in G Minor and Wieniawski's A Major Polonaise were among the concluding numbers. Frank Bibb again demonstrated the excellence of his accompaniments. H. H.

PAUL ALTHOUSE SINGS

THE new Pythian Temple opened its doors to music on Sunday afternoon, Nov. 27, when Paul Althouse, tenor, formerly of the Metropolitan, gave a recital therein. Arne and Handel contributed the opening numbers, "Water Parted" from "Artaxerxes" and "Sommi Dei," from "Radamisto." Songs from the German, French, and a final group of American numbers gave Mr. Althouse ample opportunity to display his vocal gifts of vigor and warm beauty. His distinction of bearing and delivery delighted his bearers who insisted upon encores more than once. "Hail and Farewell" by Harry Osgood was the concluding number of the printed program. Charles Albert Baker played accompaniments that were amply satisfying.—H. H.

BILTMORE MUSICALE

THE second of the Biltmore Friday Morning Musicales presented Anna Case, soprano, Alberto Salvi, harpist, and Arthur Hackett-Granville, tenor, at eleven o'clock on Nov. 18. Each member of this trio contributed two groups to the success of the morning. Mr. Hackett-Granville was the first on the program, singing Rameau's "Brunette," Faure's "Claire de Lune," and Paladilhe's "Lamento Provencale." Mr. Salvi played his own arrangements for Debussy's "Prelude" and Martucci's "Notturmo," with Zabel's "Fantasie in C Minor" completing his first bracket. Miss Case chose four Old English Songs for the delectation of her audience, one of them, an Air from Deuteromelia, bearing the date of 1609. Sir Henry Bishop's "The Dashing White Sargeant" proved the most appealing of her numbers. Mr. Salvi played encore after encore without ever seeming to surfeit his hearers or even to satisfy them. This harpist proved himself to be more the master of his golden instrument with each succeeding number and plucked from its strings music that was fantastic or descriptive, music that was lilting, music that was brilliant and colorful, bestowing upon each of them the enhancement of his own charm of manner and presentation. Carroll Hollister was accompanist for Miss Case and Mr. Hackett-Granville. H. H.

A Pot That Boils

OF the making of many arguments there is no end,—which is a good thing for lawyers; and the crop which continues to spring from Pittsburgh's fertile field is now being bound up with garlands from the wisdom of two great Cs: Confucius and Andrew Carnegie. The root of this blossoming, or rather,—the stalk on which the philosophical flowers have been grafted, is, of course, the topic of Sunday orchestral concerts. Continued legal hearing of the case which involves an alleged violation of blue laws promulgated in 1794, has been postponed until Dec. 15. But in the meantime those interested in the development of the Symphony Society have not been idle, whether their energy be directed *pro* or *con*.

In a recent presentation of the case, Dr. Casper Koch introduced the following letter addressed to him by Carnegie on Dec. 19, 1910, when Dr. Koch changed the days of his free organ recitals from Thursday and Saturday to Sunday afternoon:

Delighted to hear that you are going to give the Northside the blessing of music. I know from my own experience that fine music is deeply religious. The finest tribute ever paid to music is that of Confucius—"Music, sacred tongue of God, I hear Thee calling and I come."

Rev. Dr. C. A. Voss, pastor of the German Evangelical Protestant Smithfield Church, testified that the music given at the concert of last April was of the "highest quality, very inspiring and uplifting." He said he would regard it as religious in nature and that the same music had been used in churches.

In reply to a question, Dr. Voss stated that all services held in church were not religious, and that whether they were or not depended on the listener and his state of mind. In Dr. Voss' opinion, a symphonic concert could be religious in nature. He had attended services in churches, he said, that he would consider blasphemous.

This question, in its entirety, is one that goes much deeper,—or should I say much higher? than is wholly revealed by the Pittsburgh embroglio. I have known of the Andante cantabile from Tchaikovsky's String Quartet being played with *religioso* effect at funerals, although, according to the testimony of some authorities, the melody had its origin in a Russian folk-song which described the besottedness of one "Ivan" who "drank all night on a divan." And I have heard musicians declare that the music commonly wedded to "Nearer, My God to Thee" is fundamentally a waltz and can only be properly understood when it is used in this form and in an atmosphere of gaiety, such as is suggested by "The Beautiful Blue Danube" or "Three O'Clock in the Morning."

I do not mean, by this, to imply that there is no difference between sacred and profane music, simply to point out that the differentiation is at present extremely vague and that association of ideas does not necessarily carry proof of essential suitability.

The Rev. William Norman Guthrie, that experimental divine who so cheerfully introduces dance rituals into services in St. Mark's in-the-Bouwerie, New York, might have something pungent to say on this subject if he chose to speak.

But, of course, like our President, he might not choose.

* * *

BERLIN'S OWN "MIKADO"

BERLIN has jazzed "The Mikado." Automobiles, airplanes, a snappy pony chorus, the Charleston, a new plot and some of the old music have been brewed into a modern "show" which is "packing them in" for a queer Gilbert and Sullivan revival at the largest theatre in the German capital.

The affair, as reported in the press, sounds like the monkey-shines of school boys when they stage a "kids' circus" in the hay-loft. In the new Teutonic "Mikado" *Nanki-Poo* is changed into the son of an American sugar king who wants him to marry *Katisha*, the daughter of the "fruit king" so that a jam trust can be formed.

A new score, containing fragments and shreds of the old masterpiece, has been concocted by Herr Jerzy Fitelberg (no puns allowed) and the "book" has been brought up to date by Rudolph Bernauer and Ostez-zeicher.

At the same time we are advised that, with all this highfalutin' "modernism," the best parts of the whole show are those parts which have been un-

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NEW YORK, DECEMBER 10, 1927

damaged. The hit of the piece was Max Pallenberg's singing of "Tit-Willow" in its original form.

Gilbert and Sullivan need not turn over in their graves. The German version of their art is only the prancing and dancing of "cut-ups." It is an art which will live a long time and the sky-larking across the water won't hurt it a bit.

WHEN YOUTH STAYS HOME

THIS is the age of youth, we are told, and America is above all a land of opportunity, especially for the young. Both statements are undeniably true, but each can stand amplification. Was there, for example, ever a period in the world's history when youth did not demand its right to be heard? Have we today any world conquerors as young as Alexander? Has Korngold surpassed Mozart? Have we a prima donna capable of turning the heads of London, Paris and New York as Adelina Patti did when she was eighteen years of old, and even younger?

On the other hand do we not, and rightfully, accord full measure of honor to those artists who placidly take no account of the fleeting years? How many young musicians are more secure in public affection than Mme. Schumann Heink and Leopold Auer? Mme. Calvé sings in vaudeville and receives so much applause that stopping the show is apparently a question left to her to settle, and this from audiences not professing to be particularly musical. Mr. Rockefeller is good nearly any day for a front page heading in the daily press. And so on, and on. . . .

Yet, those loud speakers who persistently insist that youth rules the roost are really right after all, since to some temperaments the age of youth is a constant experience, no matter how fast the years may come and go.

* * *

OVER in Cincinnati they apparently believe in trying everything at least once. When Fritz Reiner, nobly representing Teutonic elements in interpretative art, goes on leave to Philadelphia, the Cincinnati Symphony Orchestra engages de Sabata, protagonist of Latin impulses, to take his place. The contrast in ideals and methods ought to furnish Cincinnatians with food for discussion a-plenty.

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OF MUSICAL AMERICA

Musical Americana

THE Blue Shirt Brigade journeyed to Philadelphia a few days ago . . . to hear the American premiere of Strauss's "Feuersnot" . . . a quarter century after its European debut . . . celebrities of the Blue Shirts encountered in the lobbies of Philly's Metropolitan Opera House included Bob Simon of the New Yorker and other institutions, Edward Cushing, the Dekalb Avenue mentor on matters musical, Dick Stokes of the Evening World, Chotzinoff of the morning edition, Harry Kaufman, now a Philadelphia pianist, and Abraham Chasins, the pianist composer . . . other New Yorkers hiding in the corners included critics Olin Downes, Pitts Sarnborn, Herbert Peyser, and Frank Perkins . . . this is quite enough publicity for the boys. . . .

IMPRESSIONS of five hours in Philadelphia:— Demon taxi drivers . . . terrible coca cola in the speakeasies . . . The Metropolitan Opera House . . . Hoboken renaissance with a dash of Weehawken rococo . . . yet comfortably homey and somehow attractive . . . two portraits . . . Anna Duncan dancing . . . Anna Duncan enjoying the rigors of the paradoxical midnight daycoach . . . on the way back to New York . . . Alexander Smallens, conductor and hero of the evening . . . Gluck's "Queen of the May" produced in the best high school auditorium style with Dresden shepherds and shepherdesses interspersed with liberal glimpses from a stage box of seven prompters, nineteen stage hands, an irate manager . . . and two chorus ladies playing double solitaire on a fire escape . . . crucial moments . . . Marcel Salzinger in "Feuersnot" about to plunge headfirst from the balcony of his lady love's house . . . P. S. . . he didn't fall . . . the byword of the evening on "Feuersnot" . . . "worth 23,451 Violantas" . . . Why doesn't the New York Metropolitan do Feuersnot? . . . \$\$\$\$\$\$\$\$. Strauss will have his little royalties . . . culinary note . . . who makes the pies in Philadelphia? . . . not that it matters. . . .

A HIGH light of the season . . . Max Rosen, a violinist, leaning confidentially over Yehudi Menuhin, 11 year old violinist, several days ago, and exclaiming, "Aha, there, young Mr. Beethoven, and how are you today?" . . . (Editorial note: Max was a prodigy, too.)

MORIZ ROSENTHAL . . . who according to the weather bureau will not play at the Capitol Theatre this year . . . gets into type again . . . this time in a prominent Fifth Avenue office . . . Rosenthal and J— L— (we just don't dare print his name) were talking amicably as pianists always will when they get together . . . said Mr. L. "I am to give a recital soon, Mr. Rosenthal" . . . "Aha, Mr. L.," said Mr. Rosenthal, "perhaps you would like to try and play one of my compositions" . . . "I should be delighted to play one of your compositions, Mr. R." . . . Mr. Rosenthal, sidling out the door . . . "Maybe I shall let you try and play one of my compositions, Mr. L. . . . I shall be there . . . goot-bye" . . .

KUNDRY writes: "Frances Alda as Manon? Mais, non." . . . oh, well . . . Angna Enters, eminent pantomimist-danseuse ought to be in London by this time . . . Dr. Reuben O'Brien says there are about fifty artificial larynxes in use in this country . . . and we just know they're all on the concert platform . . . in February New Yorkers will be exposed to an operetta called "Nocturne" with music by Chopin . . . produced by Charles Wagner . . . at the premiere of Golden Dawn with Louise Hunter, former Metropolitan Star, playing at Arthur Hammerstein's new "cathedral" theater erected in memory of his father, the eminent Oscar . . . Otto Kahn, Morris Gest, Joseph Urban, the designing architect, Weber and Fields, Lillian Gish, Hope Hampton . . . Nazimova . . . and lots of other people we could mention if we wanted to . . . our sincere sympathies to Mrs. Ethel Baldwin of Long Beach, Cal. . . . After a coma lasting 180 hours she was treated to 40 hours of continuous music and recovered consciousness . . . we want to know the composition that broke the spell . . . Honneger (who taught music critics all about locomotives) is going to write a football symphony entitled "Rugby" . . . there ought to be a law . . .

HOLLISTER NOBLE.

EXPANDING OPERA IN ROME

Costanzi Develops New Policy

By RUSSELL WORTHY

MILAN, Dec. 1.—Plans for the first season in Rome's new opera house are rapidly assuming definite shape, as the work of remodeling and modernizing the old Teatro Costanzi progresses toward completion. The new opera-house—for it will be practically such—will be officially known as the Teatro Nazionale dell' Opera. Every effort is being made to make this institution worthy of the Italian capital in the sixth year of the Fascist Era, and of its future position as head of the chain of government-operated and government-owned opera-houses. A managing concession for four years has been granted to Ottavio Scotto, who in addition to this function, retains his concessions on the Teatro Colón, of Buenos Aires, and the Teatro Municipal, of Rio de Janeiro.

Achille Cónsoli has been appointed general manager of the institution. In a recent interview he gave forth considerable information regarding the desires and plans of the authorities, who are striving for a complete working agreement between the new Teatro Nazionale and the other important opera houses of Italy: La Scala, the San Carlo of Naples, the Teatro Regio of Turin, and the two South American theatres (the Colón and the Municipal) of which Signor Scotto is already impresario.

Interchange Artists

This plan will permit of an extensive interchange of soloists, technical personnel, scenery and material of various sorts, enabling each theatre to establish a high standard of production within a minimum period of time. The first results of this co-operative plan are already apparent in the names of some of the artists engaged for the inaugural season at Rome: Muzio, Dal Monte, Martinelli, Schipa, Fleta, Pertile, Franci, etc.

This system will also reduce unemploy-

ment by affording longer seasons for the choral, orchestral and terpsichorean masses, eliminating many of the costly migrations of past years.

As announced, Gino Marinuzzi will be artistic director, at least during the life of Signor Scotto's concession. The coming season will be inaugurated on Feb. 26 with "Aida," presented with the following cast: Muzio in the title rôle, Cobelli (mezzo-soprano), Martinelli (tenor), Franci (baritone), and De Angelis, (bass). The season will close on April 30.

The scenery will be entirely new, and will be prepared in the present ateliers of the Costanzi. The costumes will also be freshly designed by the theatre's own costumer. All costumes, stage properties and sets will remain the property of the institution. At the expiration of the four years of the concession, the Teatro Nazionale will thus be in possession of a complete *mise en scène* for thirty-six operas, it being planned to produce an average of nine works each year.

Establish Ballet School

Both the orchestra and the chorus that have been serving in the interim season last year at the Teatro Argentina, for account of the Government, and nominally belonging to the Costanzi, will be dissolved and new bodies formed by competitive examination. The Teatro Nazionale will further establish a ballet school, the direction of which has been entrusted to the Russian danseuse, Ileana Leonidoff.

Pericle Ansaldo will resign as technical director of La Scala to assume the same post at the Teatro Nazionale. As announced, the stage of the new house has been completely made over. When complete, it will be six yards deeper than that of La Scala, and three yards wider on each side. Access to the stage by the masses may be had in the minimum length of time through sub-

terranean passages, obviating the necessity of an often awkward approach through the wings.

Maestro Cónsoli and Ingegnere Ansaldo have left for Charlottenburg, for the purpose of inspecting there the most modern electric theatrical installation in the world. The results of the investigation will be incorporated in the Teatro Nazionale, which the Italian Government plans to make second to none in point of technical excellence. The panorama will convey a sense of remoteness and vast spaces.

Move Main Entrance

As reported, the main entrance of the opera-house has been moved from Via Torino (the old one will serve as a royal entrance), and a large new portal has been constructed in Via Viminale, facing a small square. A wide foyer and a spacious warehouse for sets, communicating directly with the stage, are other new features, as also new dressing and rehearsal rooms. The new seats are more commodious than the old ones and the decorations have been done over afresh. There was a heated controversy as to whether Brugnoli's choreographic frescoes should be preserved; they found many violent defenders, but the Government decreed that they should be sacrificed.

The present remodelled opera house was chosen by Premier Mussolini in preference to projects for an entirely new building, through financial considerations. Il Duce considers it premature to consider an expense of 40,000,000 lire for the present moment, which would be the cost of a new opera-house, but such is the ultimate plan. Marcello Piacentini, who completed the huge victory monument in the Campidoglio, is the architect both of the remodeling of the Costanzi, and of the projects for the new structure, for which a site is contemplated on the heights of Trinita dei Monti.



Alexandre Tcherepnin

THE historic opera house in Weimar will be used for the première of Alexandre Tcherepnin's modernistic opera "Ol Ol" in January. Tcherepnin will make a concert tour through Germany and Austria during February, and in early March will give a concert of his compositions in Rome, returning to America to play in March and April.

The music of Tcherepnin, who is a son of Nicholas Tcherepnin, is much in evidence on the concert platforms of Europe. His Symphony, composed last summer in this country, was played in Paris Oct. 29 under Gabriel Pierné at the Concerts Colonne. On Nov. 18, also in Paris, he assisted as pianist in a program devoted to his works, other soloists scheduled being the 'cellist Fournier, and Mary McCormick, soprano. He was slated for a recital in London, Dec. 2, to give a program of his compositions, and to appear in an ensemble program of works with the 'cellist Grunier. He will give another concert in Paris Dec. 20.

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Coast Library Receives Donation

SAN FRANCISCO, Nov. 30.—The music department of the San Francisco Public Library is enriched by the entire musical library of the San Francisco Musical Club, which consists of 1603 separate pieces of music with 777 separate titles.

M. M. F.

"Feuersnot" in Philadelphia

(Continued from page 4)

Gluck of true greatness, is usually given with "Feuersnot" in Munich and, there as here, furnishes a piquantly pretty curtain raiser for the major work. The score is gracious and tuneful.

The libretto presents a very slight story of the courtship of a Watteau-like conventionalized shepherdess by three rival suitors. The musical numbers are separated from each other by rather trying stretches of spoken German dialogue after the "Sing-spiel" fashion.

The Gluck trifle was originally written for a birthday party of the Hapsburg Empress, Maria Theresa. The comparative unimportance of the work is emphasized by the approximately century and a half wait for the American première. Incidental dances from "Armide" and "Orfeo," interpreted by Anna Duncan, were introduced into the Civic Company's excellent production.

Irene Williams was the alluring shepherdess, Ethel Righter Wilson was another pastoral damsel, Charles Massinger, a capital light tenor, was the successful suitor. The other rôles were suitably taken by Albert Mahler and Reinhold Schmidt. Mr. Smallens conducted. "The Queen of the May" was presented on a small special stage built within the proscenium, thus setting the right key for the delicate artificiality of the piece.

Almost at the outset of the Gluck performance all the lights in the opera house and surrounding territory of the city were suddenly extinguished as if in premonitory suggestion of the theme of "Feuersnot" (Fire Need, Fire-Famine). The damage, whatever its nature, was soon repaired and the presentation proceeded. Mrs. Henry M. Tracy, president of the ambitious and successful Civic organization consumed the interval with a brief address to those who sat in darkness.

WINNIPEG.—Winona Lightcap, soprano, and Robert Steinberg, violinist gave the program at the Women's Musical Club on Nov. 21, in the Fort Garry Hotel.

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NEW YORK HERALD TRIBUNE, TUESDAY, NOVEMBER 29, 1927

MUSIC

By LAWRENCE GILMAN

Rudolph Ganz Becomes a Pianist Once Again, and Gives Us Schumann

2214th concert by the Philharmonic Society of New York, at Carnegie Hall; Willem Mengelberg, conductor; assisting artist, Rudolph Ganz, pianist.

PROGRAM

1. Roussel.....Suite in F major, Op. 33
2. Schumann.....Concerto for piano, in A minor, Op. 54

RUDOLPH GANZ, Pianist

3. Strauss.....Symphonia Domestica, Op. 53

MR. RUDOLPH GANZ is that rare avis, a pianist who happens to be also a musician. But even that has not contented him: he is a scholar as well—an artist who knows music not merely as the virtuoso knows it, but as the savant and the man of liberal culture knows it. To be sure, neither scholarship nor a mellow and urbane intelligence will add a cubit to an artist's stature unless Heaven has in the first place been kind to him in other ways. Yet, granting that initial and indispensable endowment, the mysterious magic that makes instruments of throats or hands, what a singular grace is added to the gift of the musician whose art is fertilized from other sources than that of his own uncurious virtuosity!

Mr. Ganz, a brilliant master of his special instrument, has enriched his art in many ways: by long and studious meditation upon other aspects of it than the pianistic; by the exercise of a sympathetic curiosity; by arduous practice of the difficult, ungentle art of the conductor. So that, returning to the piano after an interval during which he has observed the world of the musician from the hills around its rim and at its center, he comes back to it with an understanding mellowed and enlarged and finely quickened.

He showed us yesterday in his performance of Schumann's lovable concerto what it means to be able to view this music with the affection of a partisan and the gently corrective irony of a candid friend. For Schumann in this concerto needs a good bit of tactful special pleading. There are pages wherein the music trembles upon the brink of confessions which one does not quite like to overhear. It is then that such artists as Mr. Ganz are able to stem the too exuberant discourse—to stand beside the rhapsodist as he proffers us his overblown rose of ecstasy, and turn it, by some puzzling wizardry of tact and wit, into a thing as lovely as before, but freshened with a keener air.

It was a comfort to listen to Mr. Ganz in his performance of yesterday after-

Rudolph Ganz



Who appeared as piano soloist at yesterday's Philharmonic concert

noon and to realize, as one soon came to do, that here was a pianist, rescued from the podium and happily restored to the piano bench, who would not let Schumann tell us all he knew; who would not be tempted to turn a ritardando into a voluptuous faint; who could be counted upon to sing the perilously lovely A-flat tune of the Andante espressivo with the voice of Schumann the poet and the dreamer, absorbed and confidential; but a Schumann saved from oversweetness: a Schumann recovered from the lushness of the Romantic Age, and set before us as a living voice, unaged, contemporaneous, speaking a beauty that surprisingly befits to-day.

This is not only to interpret, but to recreate.

Mr. Mengelberg surrounded his distinguished soloist with music of to-day—the pleasant F major Suite of Albert Roussel which Mr. Koussevitzky introduced to us last spring—and music of yesterday (or perhaps the day before): the "Domestic Symphony" of Richard Strauss, that amazing farrago of beauty and commonness, banality and distinction, in which Strauss is at one moment the tenderest and most beguiling of tonal fabulists, and the next moment is splitting the ears of all the groundlings of a deafened universe. But Mr. Mengelberg read the score superbly, and the player of the oboe d'amore, Mr. Apchain, covered himself with glory.

Concert Management
ARTHUR JUDSON

Rudolph Ganz plays the Steinway and makes Duo-Art recordings exclusively.

EGYPTIAN ART COMES EAST

Sami Shawa Gives Concert

By IVAN NARODNY

A GREAT deal of interesting music is produced in the New York foreign colonies which the large American audiences never hear. There are about twenty nationalities—over 2,000,000 of our city's population—who live the life of the national colonies, and one of the most unusual features of their social displays is their native music. The Germans, Russians, Hungarians, Norwegians, Finns, Estonians, Lithuanians, Chinese, French, Bohemians, the Arabs and the others all have their nationalistic musical societies, choruses and orchestral gatherings. Often those foreign colonies are visited by distinguished artists and virtuosi of their native countries who give concerts, lecture and perform original musical pantomimes or plays which seldom, or practically never, come to the attention of general American audiences.

One of such original nationalistic visitors to this country is Sami Shawa, Egyptian violinist, composer and teacher of Cairo, whose first concert took place last Saturday evening at the Brooklyn Academy of Music before an audience composed of New York Syrians, Arabs and Egyptians. The concert was given under the auspices of Abdul Fattah Assal Bey, the Egyptian Consul, and leaders of the New York Egyptian-Syrian colonies.

Music 4000 Years Old

Aside from its purely artistic novelty, the concert of Sami Shawa was a unique historic, ethnologic and archeological display of great importance.

One number had a recorded history of four thousand years! This was the famous "Invocation to Isis," played from hieroglyphical notations on the tomb of the Pharaoh of the Fifth Dynasty, in the Pyramid of Gizeh.

The "Invocation to Isis" is a lugubrious hymn in minor mode, having little melody in our occidental terms, but saturated with phonic allegory and esoteric meaning in the ancient Egyptian sense. Sami Shawa played it, with no accompaniment on his occidental violin. In the time of the Pharaohs this was played by an orchestra of *Rabalas*—the one-stringed Egyptian violin—to the accompaniment of a chorus of singers and an orchestra of flutes and harps.

The program of Sami Shawa contained seventeen old ballads, barcaroles, dances, fantasies and improvisations, three of which were composed by himself. Some of these had a small oriental orchestral accompaniment; two of his numbers were arranged to a piano accompaniment, a few he played as accompaniment to a ballad singer, and many had no accompaniment whatever.

Inner Emotional Moods

Among the latter, which were very original were "Bachraf Rasd," a gay ballad, Sami Shawa's own composition; a cradle melody, and individualistic improvisations. They emanated a peculiar languor, the drowsiness of the desert and mysteries of the tropic nights. Like faint vibrations of some mystical birds, or the whispers of some aerial beings of the valley of the Nile, they manifested the subjective nature of the East. To me they were delicate echoes of the Nile, mingled with the voices of a mysterious desert. The Egyptian music—ancient and modern—is subjective, and emotionally introspective and lacks the descriptive tendency of our occidental compositions. It is more a play with inner emotional moods than it is with intellectual forms of a tonal logic.

As I had been told that Mr. Shawa was a national figure at home, a founder of the Cairo Conservatory of Music and a music teacher of great reputation, I asked him whether he was familiar with our occidental musical developments and whether there was a modernistic tendency in Egypt.

"I am keenly interested in the occidental music," said Mr. Shawa, "and my ambition is to interpret the racial Egyptian and Arab music to the West, and introduce the Western musical ideas to Egypt. Music, as you know, has played a great rôle with the Egyptians from the earliest times till today, as all the nationalistic historic records are closely interwoven with musical forms.

"Long before the rest of the world had emerged from barbarism, Egypt had developed a racial musical culture. Music and dancing were employed by the Egyptians at home, in social festivals, on the occasion

of marriage, birth and death, and in the temples.

Highly Developed Art

"That the Egyptian ancient music was highly developed can be best judged from the beautiful musical instruments found in the Egyptian tombs or depicted on the hieroglyphes. Thus there are beautifully modeled harps painted in fresco on the walls of the tombs of the Kings at Thebes, attributed to the period of Rameses II—about 1250 B. C.—which bespeak of a high state of musical development at the age when the rest of the world was merged in barbarism.

"The ancient Egyptians had a well-defined

musical system. They used a diatonic scale and were acquainted with harmonic effects. A concert of eight flutes, in unison or in octaves, with or without other instruments to vary the monotony, is depicted in all the ancient frescoes on the tombs or in papyrus descriptions. The Egyptians even possessed a system of musical notations as an evidence of a stage of artistic development, which can be played by the modern Egyptian musicians."

Mr. Shawa, like many of the oriental artists, is a musician by tradition. His ancestors, as far back as three centuries, have performed on one instrument or another. He was born thirty-eight years ago at Aleppo in Syria, but received his musical educa-



Sami Shawa

tion in Cairo, which is his home at present. Mr. Shawa has given concerts all over the East. Nationally he is better known as a composer than a violinist.

DOROTHY GORDON

YOUNG PEOPLE'S CONCERT HOUR



Herald Tribune, Nov. 26, 1927

Gordon Recital Pleasing

Youthful Audience, in Confidence of Singer, Enjoys Her Songs

Dorothy Gordon succeeded admirably yesterday afternoon in interesting and delighting an audience full of restless, eager children and their accompanying grown-ups at the Bijou Theater. Miss Gordon has one transcendent virtue, she does not try to talk or sing down to her youthful hearers. As a result she holds their admiring attention while she takes them into her confidence concerning the strange ways of people and animals in far lands and other days.

To make it still easier for her audience she changes her dress with delightful frequency and when she has merely to adjust a shawl or pin or a flower she lets them watch her, merely remarking quite naturally, "You don't mind waiting while I get ready for the party, do you?"

Miss Gordon makes no pretense, we imagine, of possessing a very wonderful voice, but it is a pleasing, expressive, rather shrill little soprano, which she uses cleverly, quite adequate for her needs. Her program was diverting and showed ingenuity and spirit. There were songs from the British Isles, from Rumania, old France and the other Latin countries. Then there were quaint examples of early American and English minstrelsy, a group of simple lieder and five songs from "When We Were Young." This was the first of a series of three entertainments by Miss Gordon. Adele Holstein was her accompanist. M. W.

Unexpurgated Reviews by the critics of her concert in New York on November 25, 1927.

N. Y. American, Nov. 26, 1927

MISS GORDON SINGS SONGS OF 12 LANDS

By GRENA BENNETT.

WHEN Dorothy Gordon was planning her programme for yesterday afternoon's recital at the Bijou Theatre, she searched the long literature of twelve lands and several sections of the United States.

In presenting the varied and interesting list, which was labelled, "Young People's Concert Hour," Miss Gordon was gowned in picturesque costumes appropriate to each group.

In her charming, naive and illuminating manner, she explained each song, aiming, in her simple yet eloquent fashion, at informing the many little boys and girls who constituted the larger part of her audience.

Her voice was utterly adequate to the occasion—sweet, appealing, fluent and flexible. This, combined with personal beauty and magnetism, made her offerings increasingly interesting and enjoyable.

She sang character songs from the Hebrides, Scotland, Ireland and the English counties for her opening group. The Latin numbers illustrated folk music of Sicily, Lombardy, France, Spain and Portugal. Fine, quaint Russian tunes represented the Slavic idea of melody in many moods.

In the American collection, Miss Gordon crooned simple airs found in the Carolina Mountains, Vermont highlands, Louisiana, fields of Virginia and the Kentucky hills.



N. Y. Evening World, Nov. 26, 1927

DOROTHY GORDON

Dorothy Gordon made a delightful impression at the Bijou Theatre yesterday afternoon in the first of three costume recitals she has arranged this season for young people. Dainty and petite, and with a winning personality, this talented artist found immediate favor in an interesting program of folk songs, including British, American and Russian examples, sung in English, in addition to a group in various Romance dialects, all of which were delivered with admirable diction.

Miss Gordon's art is primarily that of the diseuse, depending more on histrionic and pantomimic interpretation than on pure vocalism, although she possesses a voice of a freshness and charm not commonly encountered among those undertaking this type of work. In a direct and unaffected fashion, she projected a series of picturesque miniatures, invariably establishing each of a gamut of sharply contrasted moods, the simplicity and skill with which she made her effects being somewhat akin in method to that employed by Yvette Guilbert, only on a much reduced scale. There was something childlike and appealing in the general tone of her performance that captivated an audience, half composed of adults, who seemed to enjoy her offerings as thoroughly as did the members of the younger generation.—N. S.

Management: RICHARD COPLEY, 10 East 43rd Street, New York City

FRIDAY, NOVEMBER 18, 1927

CHICAGO HERALD AND EXAMINER

FRIDAY, NOVEMBER 18, 1927

★★★★

FIFTEEN

Robert Ringling Makes Debut Amid Cheers and Season's Greatest Applause

By GLENN DILLARD GUNN

Last night's "Pagliacci" called forth more applause than any performance of the Civic Opera's season thus far.

There were cheers for Robert Ringling, who made his debut as Tonio.

Mr. Ringling, of the famous circus family, though an American, has a typically Italian baritone, brilliantly resonant.

The timbre of the voice is too mellow. It would be rarely beautiful in a smaller theater.

He has, however, a personality that registers and a dramatic technic that is expert.

Chicago Journal

By EUGENE STINSON

Robert Ringling's voice has an easy and resonant overtone suggestive of the most enjoyable type of Italian baritone, though that he is by no means an Italian needs no explaining to those acquainted with his family's famous circus. Ringling, who has had some operatic experience abroad, was particularly suggestive of a genuine disposition for the theater.

What the Chicago Opera Company may feel that it has gained from last night's rather venturesome undertaking is the assurance that it has two worthy proteges under a wing which has been sometimes distressingly liberal of its shelter to any singer upon whom it could fasten the epithet American.

Chicago Daily News

By MAURICE ROSENFELD

Mr. Ringling has a voice of pleasant quality, high in range and well produced. He sang the prologue with intelligent tone shading and brought out the high tone at the end with considerable power.

Chicago Tribune

Ringling and Kargau Win Opera Triumph

Audience Applauds Debut of Chicagoans

By EDWARD MOORE

Two artists who can with some justice be called Chicagoans made debuts at the opera last night, and it is a pleasure to record that each scored a neat, well placed, and undeniable success. They were Olga Kargau, soprano, and Robert Ringling, and both appeared in "Pagliacci."

Mr. Ringling is a scion of the circus family of the same name. Possessing a baritone voice of operatic quality and dimensions, the footlights were a stronger lure to him than the sawdust ring, though it was a coincidence approaching the poetic that his first appearance with the Chicago Opera should be as the clown, Tonio.

He it is who preludes the opera with a lyric address to the audience before the curtain, and Mr. Ringling did it with an eloquence that provoked enthusiasm. His is not the largest voice that ever sang that number on that spot—comparisons are unavoidable in a well known opera—but his voice flows smoothly with excellent quality, and perhaps his quieter manner made the number the more moving. At any rate, it was a good performance and the audience liked it immensely.

Chicago American

By HERMAN DEVRIES

To begin with the new members of the company, let us assure the curious that Robert Ringling can sing. After the "Tonio Prologue," which he mimed and interpreted to perfection, the house gave him a genuine ovation, and with good cause, for, in spite of pardonable nervousness, his vocal technique is so thorough that no trace of emotion was noticeable in the tone, a full, warm, fine tone, too, that rings and soars in the upper Gs and the A flat, that has body and resistance. He knows the trick of operatic acting, and made a thoroughly successful debut.

Chicago Eve. Post

By KARLETON HACKETT

Robert Ringling made pronounced successes with the public. Mr. Ringling had the necessary training and knew what to do upon the large stage.

Mr. Ringling received a real demonstration at the close of the "prolog." His voice is of the true barytonal timbre and mellow in quality. He has the high notes for the climax and last evening brought them out in telling fashion, the high A flat and the final G, and the public responded on the instant.

He played the part forcefully and with theater sense. The serious moments he gave with sincerity and showed the real flair for comedy when the time came.

"Mr. Ringling Received a Real Demonstration"—"Chicago Eve. Post"

"The House Gave Him a Genuine Ovation"—"Chicago American"

"A Genuine Disposition for the Stage"—"Chicago Journal"



Ringling as Tonio in Pagliacci

Robert Ringling

Scores in His Debut

with

Chicago Civic Opera

as Tonio in "Pagliacci"

Thursday Eve., Nov. 17, 1927



Robert Ringling

Baltimore Orchestra Plays for Negro Children

BALTIMORE, Dec. 7.—Fifteen hundred students of the Negro public schools assembled in Douglass Hall and heard addresses by Mayor Broening and Frederick R. Huber, municipal director of music, recently, when the first of the Baltimore Symphony children's concert series was presented. This is the first season that an attempt has been made by the municipality to include Negro students in this enterprise, and the attention given the opening concert warranted the venture, which is the outcome of Mr. Huber's plans for musical extension in the community. Gustav Strube, conductor, chose a program of standard symphonic literature. Program notes were contributed by Broughton Tall.

Study for Teachers

Birmingham Group Meets. Organ Recitals Arranged

BIRMINGHAM, ALA., Dec. 7.—The Birmingham Music Teachers' Association studied "Material for Preparatory Grades, Violin and Voice," at its November meeting. Leaders were Eugenia Wilkinson Shook and Mrs. W. T. Ward. Lowela Hanlin is president.

The first of a series of recitals by local organists in the Church of the Advent was given Nov. 20 by Ferdinand Dunkley, former organist of the church. Rev. Charles Clingman, rector, has instituted these recitals to encourage appreciation of organ music, and the church was well filled.

Birmingham is now well equipped with studio accommodations. In addition to two floors in the Exchange Building, a floor of the Bankers Life Building has been devoted to studios. There are also studios in various piano houses.

WATERLOO, IOWA.—Mario Cappelli, tenor, gave three concerts at the Iowa State Tuberculosis Hospital at Oakdale. He also gave a concert in Davenport.

Concerts Heard in Los Angeles

LOS ANGELES, Dec. 1.—High traditions were upheld by Nina Morgana in her soprano recital on Nov. 17. She was in excellent voice, using all the resources of her art to project the message of her songs. Arias by Bellini and Mozart, and songs by Scarlatti and Gluck, were followed by Ravel, Saint-Saëns, Wolf-Ferrari, Puccini and



Georg Schneevoigt, Conductor of the Los Angeles Philharmonic.

Sibella numbers and songs in English by Deems Taylor, Merola, Werner Josten, Alice Vaiden, her accompanist, and Elinor Remick Warren, Los Angeles composer.

Sophie Braslau gave dramatic utterance to songs of uncommon interest in her Auditorium recital on Nov. 22. Beginning with Rimsky-Korsakoff's "Song of the Bride" and "The Sea," she achieved thrilling effects through the medium of her dark-hued voice and intense style. Mous-

sorsky's "Pain" and Rubinstein's "Romance" completed the group. Folk-song arrangements by Sadere, and works by Respighi, Chabrier, Jacobsen, Ravel and Du Bois found the singer in communicative mood. Accompaniments were supplied by Louise Linder.

Both Miss Morgana and Miss Braslau appeared under the Behymer management.

Not content with halfway measures, Pro Musica, of which Mrs. J. J. Carter is president, took a fling at modernism in presenting Imre Weisshaus, Hungarian composer-pianist, in the Beaux Arts Auditorium on Nov. 17. With music by Bartók, Kodály, Kadosa and himself as the only fare, this disciple of futurism left most of his hearers bewildered. In his own Sonata, No. 1, Weisshaus achieved decided effects in color and dynamics, with crashing octave passages following distant pianissimos in quick succession.

Kurt Mueller, pianist, assisted by Juliet Obach, soprano, appeared in the Biltmore, playing works by Stravinsky, Moussorgsky and Schumann with charm and beauty of tone. Miss Obach, a newcomer to Los Angeles, was heard in arias by Mozart and Verdi and in a group of songs by Mr. Mueller. She was accompanied by Gerhard Sasche.

Douglas Colin Campbell, pianist, and Ravela, dancer, gave pleasure in the new Ebell Club Theatre, in a program by Dett. Beethoven, Jensen, Gottschalk, Liszt, de Falla, Debussy, Scriabin and Ornstein.

Eunice Landrum, an artistic pianist, played works by Chopin, Mirovitch, her teacher and others, in the Melting Pot.

The Flute Club gave its annual concert in the Polytechnic High School, presenting a program that included the first local performance of Herbert Bedford's "The Shepherd—Night Piece" with Anna Sproutte, contralto; Harry Baxter, flutist; Ethel Averill, oboe player, and Mrs. M. Hennion Robinson, pianist, as participants. An ensemble of twenty flutes was led by W. E. Hullinger.

HAL DAVIDSON CRAIN.

Operetta Will Have Johann Strauss as Hero

WITH a plot drawn from the life of Johann Strauss, and melodies adapted from his compositions, a new operetta is promised within the next few months by Philip Goodman, producer. Guy Bolton has been commissioned to write the libretto. Bert Kalmar and Harry Ruby will adapt the Strauss music and write supplemental music and lyrics. This is the trio which is responsible for Mr. Goodman's present musical show, "The Five O'Clock Girl," and for "Love in June," which is to appear later. The new operetta will be called "The Blue Danube," and will have a cast of 150, with sixteen scenes. The rôle of Strauss will be assigned to a tenor. The "Blue Danube" theme will appear many times, and will be accompanied by special ballet numbers, it is announced.

Pittsburgh Concerts

Tuesday Musical Club Presents English Program

PITTSBURGH, Dec. 7.—After giving a benefit concert recently, the Tuesday Musical Club presented a program of English music in Memorial Hall. Mrs. A. M. Dudley and Hulda Kenley were in charge. A madrigal class and a string ensemble were heard, with solos by Letha Frazier Rankin and Sarah J. Logan. Mrs. Roy B. Shumaker was at the piano.

The Tuesday Musical Club also heard an address by Rev. Edmund Horace Fellowes.

Elizabeth Gutman, soprano, presented a recital of folk-songs before the Council of Jewish Women, in the William Penn Hotel on Nov. 15.

Dallmeyer Russell gave a piano recital before the Altoona Music Club, Altoona Pa., on Nov. 15.

Ralph Federer, pianist, appeared in recital at Shepherdstown Normal College, Shepherdstown, W. Va., on Nov. 16.

The Musician's Club of Pittsburgh held its November meeting at Delmonico's on the sixteenth. J. Fred Lissfelt, critic of the Pittsburgh Sun-Telegraph, spoke of European festivals he attended last summer.

W. E. B.

ANNA

Chicago Tribune

Chicago Girl

Gets Chance in "Masked Ball"

And Scores in Company of Fine Singers.

BY EDWARD MOORE.

"A Masked Ball" had quite a number of reasons for being put on at the Auditorium last night, among them a cast no member of which has been known to fall down in a performance since early childhood, and probably not then. But it also included two new names. Anna Hamlin in the part of Oscar, and Antonio Sabino, conductor, and they both assisted materially.

Miss Hamlin is now in her second season with the company, though the performance last night was about the first time she has been cast more importantly than to be among those also present. She is the daughter of the late George Hamlin, Chicago tenor, who used to sing most excellently in many places, and who took a succession of major parts on the Auditorium stage.

Evidently she has inherited a voice and musical alertness, and has developed a personality of her own besides. Her voice was bright, swift, and accurate, and she took the part of the page smartly and surely. The only desirable change would have been a habit of facing the front instead of the wings while singing. Why not give a voice a chance?

HAMLIN

Soprano

"Scored a Hit!"

Chicago Herald and Examiner

in "Masked Ball" with Chicago Civic Opera Nov. 22, 1927

Herman Devries, Chicago American

There was a charming debutante in the part of Oscar, the page—Anna Hamlin, daughter of the late George Hamlin, who was too well known to need an obituary here. Miss Hamlin has all the graces of an operatic soubrette, plus natural modesty, sympathy and girlish spontaneity. She sang well, both in the ensembles and in her little solo. Her voice carries, and has a certain limpid and pleasing quality.

Eugene Stinson, Chicago Journal

Anna Hamlin, new to the part of the page, found herself well placed in the most important role the company has thus far allotted her. Somewhat light of voice, her colorature had the right ring, nevertheless, and her acting was as agreeable as her appearance.

Maurice Rosenfeld, Chicago Daily News

Anna Hamlin as Oscar, the page, made a most successful debut in a major role. She sang her music with a clear, high voice and with taste and charm.

Glenn Dillard Gunn, Chicago Herald and Examiner

Anna Hamlin, as the page, scored a hit, showing a marked gain in resonance and in richness of quality.

BALDWIN PIANO

Anna Hamlin
c/o Chicago Civic Opera
Auditorium Theatre, Chicago



ANNA HAMLIN
as The Page in "Masked Ball"
Management Betty Tillotson Concert Direction
935 Madison Ave., New York, N. Y.

News and Notes Over the Country



HORACE BRITT

'Cellist

"displayed his sturdy musicianship in Town Hall"—(*New York World*) on Nov. 30, 1927.

Horace Britt, 'cellist, who has just returned after playing with Pablo Casals and the Barcelona, Spain, Philharmonic Orchestra, gave a recital yesterday afternoon and was deservedly applauded, for he played on his beautifully toned Gabrielli the Schumann numbers in a way that brought out all their romantic beauty and, with Edith de Lee at the piano, was delightful in Handel and Beethoven sonatas, while his brilliant virtuosity shone in contrasting Lalo music.

—*New York Post*

Mr. Britt, playing a dulcet-toned instrument of Gabrielli, gave light touch to the simple but serious sonata of Beethoven. The Lalo excerpts shone in contrast by Gallic and elegant virtuosity.

—*New York Times*

ECHOES FROM SPAIN

Horace Britt, whom Pablo Casals presented for the first time in Barcelona, distinguished himself as soloist.

—*La ven de Catalunya*, Oct. 15, 1927

HE IS AN ARTIST OF EXTRAORDINARY POWERS WHO SEEMS TO POSSESS EVERY QUALITY.

—*La Publicitat*, Oct. 14, 1927

HE RECEIVED A WELL DESERVED OVATION.

—*El Noticiero Universal*, Oct. 14, 1927

Sarah Fischer Is Visitor

Sarah Fischer called on New York last week, and sang at a private recital arranged for her by Mrs. Theodore Weicker, with Giuseppe Bamboschek, conductor of the Metropolitan, at the piano. Miss Fischer was en route from her native Canada to Algiers, where she is booked to appear in a rôle she created there, that of *Mélisande*. From Algiers Miss Fischer will go to Paris, to take part in the spring Mozart festival which is to be directed by Bruno Walter and staged by Max Reinhardt. She is announced to sing *Pamina* in "The Magic Flute" and *Cherubino* in "The Marriage of Figaro," as well as in "Cosi fan tutte."

Gatti Presents "Aida" in Philadelphia

PHILADELPHIA, Dec. 7.—The New York Metropolitan Opera Company reverted to nothing less familiar than "Aida" at the subscription performance on Tuesday evening. Greta Stuckgold, new to this city, Marion Telva, Giovanni Martinelli, Giuseppe Danise, Pavel Ludikar, Joseph Macpherson, Alfio Tedesco and Charlotte Ryan were in the cast. Tullio Serafin conducted.

H. T. C.

Recital in New London

NEW LONDON, CONN., Dec. 8.—Herbert Dittler, violinist, and William Bauer, organist, held a recital at St. James Church, Sunday evening, Dec. 4. The program included music by Bach, Dvorak, Wagner, and Widor for the organ, and Bach, Tchaikowsky, and Svenson for the violin.

Give Tucson Program

TUCSON, ARIZ., Dec. 7.—The second program of the artists' series sponsored by the Saturday Morning Musical Club, was given recently in the new Temple of Music and Art. The soloists were Edna Macdonald, violinist, and Aileen Drake Girton, pianist, club members. Mrs. H. L. Grimes accompanied Miss Macdonald, and the orchestral part of a Bach Concerto was played on a second piano by Mrs. Simon Heineman.

E. C. L.

Montclair Hears Bostonians

MONTCLAIR, N. J., Dec. 8.—The auditorium of Montclair High School was crowded to capacity on Nov. 24, when the Boston Symphony gave its annual concert in the Unity Concert Series. Serge Koussevitzky's program included Haydn's Symphony in G, Strauss' "Don Juan," the Prelude to and Liebestod from "Tristan," and Liszt's "Mephisto" Waltz.

P. G.

Concerts in Des Moines

DES MOINES, Dec. 7.—John McCormack drew a capacity audience to the Shrine Temple on Tuesday night. Lauri Kennedy, 'cellist, and Edwin Schneider, pianist, assisted. The concert was under the direction of George F. Ogden. The Polyphonic Choir of Florence made its first appearance in Des Moines on Thursday evening under the direction of Sandro Benelli. This concert was one of the series sponsored by the Shrine Temple, of which Mr. Clark is the manager. The United States Navy Band played before two large audiences on Sunday in the Coliseum. The surplus receipts are to be given to the Board of Education to purchase instruments for high school bands.

H. C.

What Syracuse Hears

SYRACUSE, N. Y., Dec. 8.—Lawrence Tibbett, baritone, paid his third visit to Syracuse under the auspices of the Morning Musicals, Inc., Nov. 21.

Armand Tokatyan, tenor, and William Gustafson, bass, opened the season for the recital commission of the First Baptist Church. Ernestine Schumann Heink sang later in the same auditorium. Bernard Ocko, violinist; Phyllis Kraeuter, 'cellist and Margaret Hamilton, pianist, gave a chamber concert for the Morning Musicals, Inc., in the Strand. Mina Hager, contralto, appeared on Nov. 23; On the program with her were two Syracuse pianists, Ruth Tracy Ryan and Rexford Reid.

K. D. V. P.

Club Concerts in Orlando

ORLANDO, FLA., Dec. 7.—A delightful program was given on the afternoon of Nov. 17 at the regular weekly meeting of the Rosalind Club. Ernestine Harding Wilcox, soprano; Hazel Mauer and Frances Klaggy Freymark, pianists, were the artists. Serge Borowsky, Russian baritone, was heard in a song recital on Nov. 23 in Sorosis House, assisted by Frederick S. Andrews, pianist. This concert was under the auspices of the Wednesday Music Club.

P. P.

Werrenrath and Salvi Heard in New Haven

NEW HAVEN, CONN., Dec. 7.—An outstanding event was the concert on Tuesday evening by Reinald Werrenrath, baritone, and Albert Salvi, harpist. Woolsey Hall was filled. Mr. Salvi made his local debut on this occasion. Accompaniments were played by Herbert Carrick.

A. T.

Club Program in Long Beach

LONG BEACH, CAL., Dec. 7.—Abbie Norton Jamison, president of the California Federation of Music Clubs, addressed the Woman's Music Club recently. Musical numbers were given by the club quartet, directed by L. D. Frey, and by Marjorie Renfrew, Ann Meservey, Alice Hazel, Bertha Brewster, Esther A. Elliott, Helen Davenport, Irma Jasper, and Mmes. E. E. Tincher and Julian Campbell. Jane Stanley is chairman of the creative section of the club, which discussed "Musical Form" at its first meeting. The study section heard Lois Cook speak on "Rhythm in Performance," a demonstration of eurythmics being given by Marie Huffin. Ruth Foster Herman, contralto, sang.

A. M. G.

Club Begins Twenty-Ninth Year

CORSICANA, TEX., Dec. 7.—The Nevin Club began its twenty-ninth year of musical activity with a program-tea at the Country Club, with Mrs. Lynne Wortham and Mrs. Fred Allison as hostess. The subject, "Music as a Civic Asset," was discussed by Mrs. M. L. Marks and illustrated by the following members: Mmes. W. W. Binford, Harry Williams, David Shepperson, Henry Robbins, Ed. M. Polk, Edina Tidd, J. K. Woods, the Misses Maudell Smith, Dorothy Drane, Alice Bell Rouse, Martha Suttle, and Eleanor Lanham. Forty-three new members were admitted, bringing the membership up to eighty-three.

EATON, OHIO.—The Preble County Choral Society at its opening "get-together" meeting in charge of the new executive committee, agreed to elaborate on a renewal of its former activities.

H. E. H.



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CHICAGO ACCORDS HOSPITALITY TO MANY ARTISTS

CHICAGO, Dec. 7.—The Chicago Symphony, in its best form despite a scarcity of rehearsals, offered a varied assortment for its program of Nov. 18 and 19 under Frederick Stock.

The juxtaposition of two of César Franck's little known symphonic poems, "Les Eolides" and "Le Chasseur Maudit," afforded an insight into the development of a great composer. The first, dating from 1876 (it was his first published orchestral composition), leans heavily on the opening motif of "Tristan," but its mood is more placid than passionate. The second, displaying a noticeable advance in structure, is curiously melodramatic in content for a composer who finally evolved as a mystic.

Other orchestral matter was Mozart's "Short" Serenade (Köchel 525), Stravinsky's "Fire Bird" Suite, and the Bacchanale and Finale from the Overture to "Tannhäuser."

Joseph Vito, the new harpist of the orchestra, was the soloist, playing Henriette Renié's Concerto, heard for the first time at these concerts. He displayed solid accomplishments in a work that had agreeable moments, even though Mr. Stock's liberal blue penciling did not prevent its four movements from seeming rather too much of a good thing.

A popular concert of the Chicago Symphony was given on Nov. 16. Elmar Swanson, one of the first violinists, was the soloist, playing Vieuxtemps' Ballade and Polonaise.

A children's concert was given by the Chicago Symphony, Frederick Stock conducting, on Thursday afternoon Nov. 17.

Farrar's Re-entry

Geraldine Farrar made her re-entry into Chicago's musical life on Sunday afternoon, Nov. 20, in Orchestral Hall. So greatly had she been missed, apparently, and so glad were her admirers to welcome her back, that the first sight of the radiant singer provoked a prolonged outburst of applause.

If the display of Miss Farrar's vocal resources did not entirely satisfy the discriminating, loyal ones in the audience found enough to admire to keep the applause at top level. Miss Farrar's program, consisting largely of lieder, was in truth admirable in its demonstration of what may be accomplished through science, skill and artistic instinct.

Claude Gouvier supplied accompaniments and a group of solos by Brahms, de Falla and Cyril Scott.

Vera Mirova, who had previously been seen in programs of the Allied Arts, offered a novel program of solo dances to a large audience in the Playhouse on Sunday afternoon, Nov. 20. Most interesting numbers of a diverse program were Javanese and Burmese dances, studied on their native soil by Miss Mirova, and danced in authentic costumes to native music. Among the modern numbers Prokofiev's "Machine Age," an angular interpretation in armor-like costume of the composer's vigorous rhythms and harsh dissonances, found great favor.

Schlusnus Recital

Until Heinrich Schlusnus gave a recital before the Musicians' Club of Women in the Cort Theater on Nov. 14, he was familiar to Chicagoans only through two performances as Wolfram with the Chicago Civic Opera. He was successful therein, and as a recitalist he has a strikingly complete equipment. His voice is a noble one, his interpretative abilities seemingly encompass the whole range of musical expression, and his success before a discriminating audience was extreme. Frederick Schauwecker aided with first class accompaniments.

The Apollo Musical Club gave its first concert of the season in Orchestral Hall on Nov. 15, Harrison Wild directing. Contrary to custom, the program was devoted to part-songs, instead of to an oratorio. The novelty was an Ave Verum by Edward Moore, music critic of the Chicago Tribune.

The work is well written and melodious, and was cordially received. Soloists were Oscar Heather, tenor; Elsa Hollinger, contralto; and Mark Love, bass.

Marie Morissey Sings

The annual appearance of Marie Morissey took place in the Studebaker Theater on Sunday afternoon, Nov. 13. Miss Morissey's voice is a splendid organ of power and range, and her interpretations at all times savored of the highest musicianship. Her program was made especially interesting by a complete group of the songs of Erich Wolff and five folk-songs of different nations, sung in the original languages. The accompaniments of Morton Howard were superior.

Ossip Gabrilowitsch, than whom no pianist boasts a more loyal Chicago public, gave his first recital of the season in the Playhouse on Nov. 13. Other duties, perhaps, prevent Mr. Gabrilowitsch from adding to his repertoire, for he has often been heard here in three Schubert Impromptus, Brahms' E Flat Major Rhapsody, the Schumann G Minor Sonata and a Nocturne, Prelude and Valse of Chopin. But neither the artist himself nor his audiences seem to tire of this rather limited fare.

The Chicago String Quartet

An organization in which discriminating Chicagoans take pride is the Chicago String Quartet, which reintroduced itself to the public in the first of a series of five concerts at the Cordon Club on the afternoon of Nov. 13. It is a band of serious artists, this quartet, whose personnel consists of Herman Felber, Carl Fasshauer, Robert Dolejsi, and Theodore Du Moulin cellist. Through years of association they have attained a high degree of unity, and their programs are marked by good judgment. On this occasion quartets by Sgambati (Op. 17) and Mozart (anno 1788) were played, as well as a Romance and Scherzo by D'Ambrosio. The concert was broadcast by the Daily News radio station, WMAQ.

The first Chicago recital of Tomford Harris, pianist, took place in the Goodman Theater on Nov. 13. Mr. Harris seemingly has everything in his favor, intelligence, musical and personal individuality. He played music by Brahms, Bach-Busoni, Chopin, Ravel, Godowsky, Lecuona, Schumann-Liszt, Rosenthal and Liszt. His own "Burlesque" was sprightly and ingenious.

Homer and San Malo

A joint recital by Louise Homer, contralto, and Alfredo San Malo, violinist, opened the season's Kinsolving musical mornings in the Blackstone Hotel on Nov. 17. Mme. Homer, accompanied by her daughter Katherine, sang an extensive program with the familiar beauties of her art constantly in evidence. Sidney Homer was called upon to respond to applause after the singing of his "Sheep and Lambs."

Mr. San Malo found favor by virtue of the instinctive refinement and spirited rhythms of his playing. He had the collaboration of Joseph Brinkman at the piano.

Joseph Brinkman, pianist, gave a recital in Orchestral Hall on Nov. 16. The program featured Castelnuovo-Tedesco's "Dances of King David," a modernistic treatment of ancient Hebrew themes. Mr. Brinkman was brilliantly successful in this as in Schumann's "Abegg" Variations, Beethoven's Andante Favori, and novelties by Respighi, Poulenc, Ravel, Carpenter and himself.

Mortimer Sings Lieder

Myra Mortimer, contralto, assisted by Coenraad V. Bos at the piano, was heard in recital at Orchestra Hall on Nov. 17. Her ample vocal powers and skilled interpretative resources were gratefully received in a program consisting of early English songs, a group each of Schubert and Wolf, and a brace of American songs.

Sara Mosheik, soprano, gave her debut recital in Kimball Hall on Nov. 13, with Robert MacDonald at the piano. She has gifts of a promising order.

John Rankel, baritone, and Arthur C. Becker, organist and accompanist, pleased a good-sized audience at their joint recital at Kimball Hall on Sunday afternoon, Nov. 20.

Princess Jacques de Broglie made a successful pianistic début in the Goodman Theater on Nov. 20. Her playing was invested with individual charm that accented a style best suited to the delicate and the miniature.

La Chorale Francaise de Chicago, Charles Lafourgue, director, appeared in its first concert of the season at the Goodman Theater on Nov. 20. This youngest of Chicago's choruses at once displayed its progress by singing with commendable finish, pleasant tone quality, and excellent musical effect. Fernand Francell, tenor of the Paris Opéra-Comique, and Jacqueline Francell, coloratura soprano, were the assisting artists.

The American Admirers of German Art presented Millöcker's operetta "The Beggar Student" at the Auditorium on Nov. 20. The cast included Gertrude Clauss, Helen Derzbach, Max Bratt, Arthur S. Phillips, Mia Sykora and Mark Oster. Richard Czerwonky conducted, and accompaniments were supplied by the Little Symphony.

Mildred Waldman, child pianist, was

heard in a program of concertos with orchestra accompaniment in the Studebaker Theater, Nov. 20.

Austin Angell, tenor, with Robert MacDonald at the piano, sang in the Fine Arts Recital Hall on Nov. 17.

Joy Luidens, contralto, gave a song recital in Lyon and Healy Hall on Nov. 17. ALBERT GOLDBERG.

CHICAGO, Dec. 7.—George Liebling, pianist, gave a masterful reading of the Chopin "Funeral March" Sonata at his recital on Tuesday evening in Kimball Hall, disclosing keen imagination and excellent technical command of the piano. He began with the A Flat Polonaise, Op. 53, and his playing of three preludes was poetic. Margaret Dieffenhaer and Roland Dittl gave a two-piano recital Wednesday evening in Kimball Hall, making their first public appearance in Chicago. They played Chabrier's "España," variations by Sinding, a group of waltzes by Kirchner and shorter works by Dieffenhaer, Weber and Chaminade. M. A. M.

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NEW YORK TIMES (Oct. 9, 1926)

It is a long time since any better quartet playing has been heard in this country.—Richard Aldrich.

BOSTON TRANSCRIPT (Oct. 18, 1926)

No String Quartet familiar to American ears arrays so many virtues.—H. T. Parker.

WASHINGTON TIMES (Oct. 9, 1926)

A peerless string quartet. I feel for the moment as though I had never heard anything so exquisite, so translucent, so complete as a whole.—Jessie McBride.

RICHMOND TIMES (Nov. 3, 1926)

The audience sat with bated breath, realizing that they were listening to one of the foremost quartets in the world.

SAN FRANCISCO EXAMINER (Nov. 24, 1926)

The Pro-Arte made an impression not equalled by any other Quartet of our generation—the audience listened in sheer happiness.—Redfern Mason.

LOS ANGELES EVENING EXPRESS (Nov. 27, 1926)

The Pro-Arte played with a glory of tone and strength of interpretation as I believe has not been surpassed or even met here.—Bruno David Usher.

DENVER RKY. MOUNTAIN NEWS (Dec. 2, 1926)

The ensemble approaches perfection.

KANSAS CITY TIMES (Dec. 4, 1926)

The Pro-Arte is in the very front of the front rank.

ALBANY (N. Y.) NEWS (Dec. 14, 1926)

One finds it difficult to review calmly the concert of this Quartet. Memories of the concert call insistently for superlatives or the tribute of silence.

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Subscription for Orchestra Grows Portland Saturday Morning List Is Heavier Than in Former Seasons

PORTLAND, ORE., Dec. 6.—The Portland Symphony's Saturday morning concerts opened with a larger subscription list than last season. Willem van Hoogstraten conducted a program that was received with approbation by the junior as well as the senior listeners. It consisted of the Overture to "Der Freischütz," Ippolitoff-Ivanoff's "March of the Sirdar," the Andante from Tchaikovsky's String Quartet, Op. 11, and a movement from Brahms' First Symphony.

Jascha Heifetz, violinist, made his first appearance here in three years, recently. Isador Achron was his accompanist. Steers and Coman were the local managers.

Participants in a musicale given by the Monday Musical Club were Leola Green Bertha Freiheit, contralto, and Edna Burton, pianist.

Mrs. Fred L. Olson directed, in a costume song recital, the following students: Marie Lloyd, Genevieve Kleebe, Rose Colombi, Cecile Whitfield, B. Booth, Effie Yeoman, and Mrs. Ivan Stewart, sopranos; Gladys Sacry, Jean Robinson Calef, and Marie Porter, contraltos; William Isaacs, tenor; and John Nicholls, baritone. Viola Lindquist, pianist, with Florine Stone Du Fresne, harpist, and a small orchestra shared the accompaniments.

Lena Wheeler Chambers presented the program for the Oregon Dunning Teachers' Association at the studio of Jean Warren Carrick.

Dorothea Nash, pianist, is giving a series of lectures on "Psychology in Teaching."

Ella Connell Jesse presented Gladys Taft in piano numbers that ranged from a Sonata of K. P. E. Bach to Liszt's Concerto in E Flat.

The Fifty-Fifty Club Chorus, organized by Minna Pelz, sang at the seventh annual banquet of the club.

Anna D. Campbell, the Trotter studios, Frida Stjerna, Laura Fox, Susie Michael and Mrs. Clifford Moore have given student recitals.

JOCELYN FOULKES.

Oregon Students Prove Their Art

EUGENE, ORE., Dec. 6.—Three students from the University of Oregon School of Music have been awarded scholarships. Nina Warnock, of Enterprise, won a Juilliard Foundation scholarship in New York, and is the first violinist trained solely in Oregon to achieve this honor. Kathleen Powell, of Eugene, a freshman last year, won a scholarship with Herbert Witherspoon at the Chicago Musical College; and Roy Bryson, of Eugene, a graduate of 1926, won a vocal scholarship with Percy Rector Stevens in New York.

Miss Warnock has studied under Rex Underwood, of the University of Oregon School of Music for the last five years. She was graduated from the University of Oregon in 1926. She was a member of Mu Phi Epsilon, national musical honorary for women, and was for three years concertmaster of the University Orchestra.

Miss Powell is a contralto, and was a pupil of Mrs. Prudence Clark during her year of study at the University School of Music. At this time she was a member of the Glee Club. She was queen of the Trail-to-Rail celebration held in Eugene the summer of 1926, and presided over the Klatawa pageant.

Mr. Bryson, tenor, studied under Rose McGrew and Mrs. Clark while at the University of Oregon, where he majored first in law and then in music. He was a mem-



Roy Bryson



Nina Warnock

ber of Phi Mu Alpha, national musical honorary for men, of the University Glee Club, of Phi Delta Phi, national law honorary, and of Phi Delta Theta, social fraternity. Dr. John Landsbury is dean of the School of Music.



Kathleen Powell

Kansas City Has Notable Concerts

Dance Interpretations Given for School Children by Doris Niles

KANSAS CITY, Mo., Dec. 7.—An interesting development in the public schools' musical appreciation department occurred when a program of rhythmic interpretations was given by Doris Niles and her company in Ivanhoe Auditorium. The program, given six afternoons, each time for audiences of 1800 pupils, was divided into groups including a classical suite, an interpretative group and a folk-lore suite. Cornelia Niles, Ruth Flynn, Nina Polsley, Sophia Delza and an orchestral ensemble, directed by Louis Horst, assisted Miss Niles. Mabelle Glenn, supervisor of public school music, and Margaret Lowry, musical appreciation director, were in charge of the assemblies. The Kansas City Symphony Orchestra Association, Sigmund Harzfeld, president, sponsored the event.

Joseph Szigeti, violinist, was heard in this city for the first time, when he and his accompanist, Ignace Strasfogel, appeared at the third Tuesday afternoon Fritschy concert in the Shubert Theater. Tartini, Mozart, Ernest Bloch, Francoeur-Kreisler, Paganini, Szymanowsky and Hubay were composers represented.

Sousa Reviews Bands

John Philip Sousa, who directed his band as the principal stage attraction of the recently completed Midland-Loew Moving Picture Theater, spent the mornings of the week of Nov. 14 reviewing the bands in the high and junior high schools. Finally, 300 young students, selected from fourteen organizations, assembled at the Musicians Club and played under his direction.

The following took part in a concert presented by the Kansas City Musical Club in the Hotel Baltimore on Nov. 21: Mayme Oppenstein Negbaur, Elma Eaton Karr, Mrs. Howard Austin, Mrs. Sam Roberts, Richard Canterbury, Mrs. Lewis Brittain, Myra Lewis Hess, Russell Rizer, Reed Hilyard, Edith Chapman, Margaret Longsdorf Flagg and Gladys Schnorf.

The Mu Phi Epsilon Sorority presented the following members in the second morning musical of its series, in the Hotel President, Nov. 18: Edna Swanson Ver Haar, Barcia Jones, Winifrede Repp Railey, Mrs. Sam Roberts, Richard Canterbury.

BLANCHE LEDERMAN.

New England Conservatory Forms Iota Chapter

BOSTON, Dec. 8.—Pi Kappa Lambda, Iota chapter, representing an honorary national fraternity of music schools corresponding to Phi Beta Kappa of the classical colleges, has been organized at the New England Conservatory. Officers are: President, George W. Chadwick; vice-president, Wallace Goodrich; secretary, Francis M. Findlay; treasurer, Arthur Foote; members of executive council, Frederick S. Converse, Stuart Mason.

W. J. P.



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NOTES FROM BOSTON

BOSTON, Dec. 8.—The Massachusetts Federation of Music Clubs held its first formal luncheon in the Hotel Statler, on Nov. 29. Mary G. Reed, president, presided. William L. Tomlins of Chicago spoke of his experiences as an instructor of children's group singing. Mrs. Theodore Thomas was a guest of honor, and Mrs. Carl Watson, past president of the Professional Women's Club and president of the Sixth Division of the Federation of Women's Clubs, spoke. Frances Boleman, pianist, and Sarah Mindes, violinist, contributed musical numbers.

A cable from Switzerland announces the birth of a son to Mr. and Mrs. Alexander Steinert of Ouchy, Lausanne. He will be named Russell Curtis. Mr. Steinert is a son of Alexander Steinert of this city.

Impromptu Club Concert

The Impromptu Club held the second of its season's concerts in the Hotel Beaconsfield on the morning of Nov. 23. The program opened with choral singing, under the direction of Mrs. Walton Lee Crocker. Assisting artists were Hazel Hallett, pianist, and James R. Houghton, baritone. The club later gave Henry Hadley's cantata, "A Legend of Granada," assisted by Mr. Houghton and Helen Ohnemus, soprano. J. Angus Winter accompanied the club. Mrs. George F. Morse, Jr., and Mrs. George H. Woolley were hostesses.

Henry Jackson Warren, baritone of this city, was soloist at the guest concert of the Fall River Music Club, held in that city on Nov. 15. Mr. Warren was acclaimed in songs by Rosa, Casey, Purcell, Wolf, Hageman, Quilter, Tchaikovsky, Ireland, Dobson, Keel and Taylor. The Myrtle Jordan Trio—Elise Biron, violin; Mildred Ridley, cello, and Myrtle Jordan, piano, were also featured on the program.

A concert for the benefit of the MacDowell Colony at Peterboro, N. H., was given in Steinert Hall, on Nov. 18, under the auspices of the Porter Musical Association. The program consisted entirely of MacDowell piano compositions and songs.

Mary Appleton Greaves, soprano, sang, accompanied by Minnie Wolk Siegel. The following young artists performed: Phyllis Houser, Marion Pearlman, Ruth Fader, Sophie Budd, Ann Hopwood, Dorothy Resnek, Elizabeth McKee, Genevieve Muder Seale, Marjorie Houser, Minnie Gruber, Mary Connelly, Jack Gilbert, Ethel Krute, Eleanor Kerr, and Grace Cronin. Laura Huxtable Porter played orchestral parts on a second piano.

"From the Tropics"

Maude Cuney Hare, pianist, and William Richardson, baritone, were heard in a costume recital at the Woman's City Club recently. The subject of their program was "From the Tropics." Folk-melodies from the early centuries were arranged for voice and piano by Mrs. Hare. The program also contained music from Egypt, Morocco, and Arabia; and French West Indian and American Creole songs were sung. On an earlier date these two artists were presented by the Cantabrigia Club of Cambridge in Brattle Hall.

"English Music Alive Again" was the subject of Henry Gideon's address in the Boston Public Library music course, Nov. 20. Mr. Gideon was assisted by Joseph Lautner, tenor; Henry Jackson Warren, baritone; and the Beacon Hill Ensemble, a string orchestra led by Russell Cook.

After a season's absence, Jascha Heifetz is to return for a violin recital in Symphony Hall on Sunday afternoon, Jan. 8. Another New Year event will be the return of the English Singers on Sunday afternoon, Jan. 1.

James E. Downes, Negro baritone, will be heard in a program of spirituals and character songs in Bates Hall, Y.M.C.A., on Dec. 14, assisted by Ehel Ramos, pianist and accompanist.

Margaret Anderton of New York, associate editor of the *Musician*, gave one of her intimate piano concerts on Sunday evening, Nov. 6, in the Lecture Hall of the Boston Public Library. Miss Anderson is a pianist of distinction. In addition to playing, she gave analytical comments of each composition. Her program contained certain numbers by request and included works by Beethoven, Bach, Schumann, Sibelius, Paradisi.

W. J. PARKER.

Treumann Announces Concerts

Edward E. Treumann, pianist, teacher, conductor and composer, is planning a series of debut recitals this winter for several young artists. Mr. Treumann studied at the Vienna Conservatory with Julius Epstein. For more than six years he was a master school student of Emil Sauer. He has been teaching in New York for thirty years and has been engaged extensively in concert work. He has appeared as solo pianist with such artists as Lehmann and Campanari, and has been heard in concert in the principal cities of this country and abroad.



Victor Benham

Benham Tour Projected

Victor Benham, pianist and composer, is expected to appear here this season. He is giving a number of concerts throughout Europe, including appearances with the London Symphony, Manchester, Lamoureux, Berlin Philharmonic, and other orchestras. Mr. Benham has received the Legion of Honor from France, and the Order of Leopold from Belgium. He lectures on music and the drama in Oxford University and in the Sorbonne of Paris.

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Schmitz on Tour

E. Robert Schmitz began his transcontinental piano tour in St. Louis on Nov. 25. He will fill engagements in important cities of the Middle West, Northwest and Pacific coast. On Jan. 20 he is scheduled to play in the Cleveland Museum of Art. Since Mr. Schmitz returned from Europe in September, he has played in Canada. He also played a Bach concerto and de Falla's "Nights in the Gardens of Spain" with the New York Philharmonic, under Willem Mengelberg, in New York and in Brooklyn.

Paul Althouse, tenor, will give a concert on Dec. 13 under the auspices of the Cincinnati Club.

Richard Crooks has been engaged for a concert in Omaha, on Jan. 12 as soloist with the Omaha Symphony. This appearance will be followed by an engagement under the auspices of the Detroit Athletic Club on Jan. 14. In February the tenor sings again for the Society of the Friends of Music.

Marguerite Cobbe, coloratura soprano, had added to her concert itinerary a recital in Minneapolis on Dec. 7 under the auspices of the University of Minnesota.

Grace Leslie, contralto, has been engaged as soloist with the St. Louis Symphony for Jan. 22. She will sing the part of the Witch in "Hänsel und Gretel" in Washington on Dec. 10, and later will appear with the Mendelssohn Choir of Pittsburgh.

Clara Rabinovitch, Rumanian-American pianist, gave a recital at the Bechstein Hall in Berlin, Nov. 4. Miss Rabinovitch returns to the United States and has been engaged for a concert in St. Charles, Mo. on Feb. 23 among other appearances.

Georges Enesco, Rumanian violinist, is returning to America for his fifth visit. His tour opens with an appearance at the home of Clarence Mackay, under the auspices of the Schola Cantorum, followed by two appearances with the Philadelphia Orchestra. Immediately afterwards, he will leave for the Pacific Coast, returning east in February.

Reinald Werrenrath has been booked for Jan. 1 with the Buffalo Athletic Club, and on Jan. 17 will be heard in Geneseo, N. Y., at the State Normal School. On Jan. 15 he will give a joint recital with Pablo Casals, cellist, under the auspices of the Bronxville Community Concerts.

Frederic Baer, baritone, has been booked by the Society of the Friends of Music at Town Hall on Dec. 18; as soloist with the Columbia University Chorus in Carnegie Hall on Jan. 25, and with the Musical Forum under Kurt Schindler on Feb. 22.

The Tollefsen Trio, composed of Augusta Tollefsen, piano; Carl Tollefsen, violin, and Paulo Gruppe, 'cellist, all Brooklyn musicians, gave a program of chamber music in the Academy of Music, Brooklyn, on Nov. 20. They were heard in the B Flat Trio of Mozart; Gade's Novelletten, Op. 29, and the Trio in G Minor, Op. 15, Smetana.

Grace Stevenson, harpist, gave a recital Nov. 20 in the South Presbyterian Church of Yonkers. A return engagement early next year is being arranged. She will be heard in concert in the Baldwin, N. Y., High School Auditorium on Dec. 15.

May Barron will appear with the Washington Opera, Dec. 10, in "Hänsel and Gretel," other members of the cast being Mary Lewis, John Charles Thomas, and Jeanne Gordon.

Jascha Heifetz will give his violin recital in Carnegie Hall on Jan. 4.

The London String Quartet will give a recital at Miss Porter's School in Farmington, Conn., on Feb. 8.

William Simmons, baritone, was engaged as soloist with the Mundell Choral Club of Brooklyn for its concert at the Academy of Music, on Friday evening, Dec. 9.

William Gustafson has been engaged to sing the bass rôle in "Messiah" with the Philadelphia Choral Society, Henry Gordon Thunder, conductor, at the Academy of Music, Philadelphia, on Dec. 30.

People's Chorus Elects

The third annual meeting of the board of directors of the People's Chorus of New York was held recently. Officers elected are as follows: President, Mrs. Dunlevy Milbank; vice-presidents, Mrs. John Henry Hammond, Mrs. Walter E. Hope, Mrs. Otto H. Kahn, Mrs. Robert Weeks Kelly, Mrs. Skeffington S. Norton, Mrs. Carl S. Petrash, Estelle Whitfield, George Gordon Battle, William C. Breed, and William Jay Schieffelin; treasurer, L. Brooks Leavitt; leader, L. Camileri. The advisory committee includes, Mrs. Henry P. Davison, Mr. and Mrs. William Fellowes Morgan, Mr. and Mrs. James S. Cushman, Mrs. Raymond Brooks, Mrs. Charles Ditson, Margaret Knox, Dr. John H. Finley, Guy Emerson, George B. Foster, Mrs. Charles Dena Gibson, Clarence Mackay, Mrs. Charles E. Mitchell, Mrs. Frank Munson, William D. N. Perine, Mrs. Douglas Robinson, Mrs. Myron Taylor, Charles Triller, Mrs. Howard Mansfield, Adolph L-wisohn, Edward E. Spafford, Mrs. Jacob H. Schiff.

Carl M. Roeder, New York piano teacher, recently accepted the position of visiting instructor in piano at the Academy of the Holy Name, Albany. This post was held by Sigismund Stojowski for a number of years. Mr. Roeder has been in charge of the music department at the Barrington School, Great Barrington, Mass., for several years and continues his private classes.

Eleanor Cumings, pianist-teacher, held her regular monthly group meeting of pupils from Larchmont on Nov. 28, at the vocal studios of Caroline Curtiss of that city. On Dec. 2 Miss Cumings held her Bronxville class meeting.

The Eddie Brown Quartet will give its second subscription concert in the ballroom of the Ritz-Carlton Hotel on Dec. 15, at 11:30. Lucilla De Vescovi, soprano, assisting will sing a group of modern songs.

Russian Opera Proposed

A plan for the production in New York of popular Russian operas never before heard here, is announced as one of the features of the National Opera Guild, formed to give performances in English on a co-operative basis. Semion Tomars, executive director of the Guild, states that Alexander von Kreiser has been engaged as musical director, and that costumes will be designed by Olga Marinowska, a graduate of the Petrograd Academy of Fine Arts. An option has been taken on the Century Theatre as a permanent home for its forthcoming productions.



ELEANOR SAWYER of the Chicago Civic Opera Company, now singing as guest artist at La Scala.

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When Sembrich Sang for Russia's Czar

(Continued from page 7)

the high aristocracy, the magnates of the world of banking and of high finance followed suit. The most expensive floral tributes were taken for granted, as the merest small change of politeness; while the gentleman made his bow with a diamond bracelet and a grand-duke with a necklace of brilliants. The good folk of Vienna were not a little annoyed with Adelina Patti, who once came to the banks of "The Beautiful Blue Danube" straight from St. Petersburg and who, when she saw the numerous floral tributes offered her at her first appearance in the Hapsburg capital, said humorously:

"How amiable and innocent Vienna seems to one after Russia. Here in Vienna I am always given a chance to study botany; in Russia they give me an opportunity of studying geology—by way of precious stones!"

When Marcella Sembrich went to Russia the then incumbent of the throne of the czars was Alexander II who, continually harassed by the machinations of the Nihilists, was approaching the last, sanguinary station of his Calvary. After the Czarina's death he gave up attending the opera, but the famous singers of the Italian operatic ensemble were nevertheless repeatedly invited to the Winter Palace in order to sing for the Emperor. Naturally, the celebrated Marcella Sembrich was one of the first thus summoned to Court.

The Emperor received the young artist—who was in excellent voice and evidently gave him and his Court the greatest enjoyment—with distinguished favor. And then something quite unexpected happened. Alexander II suddenly expressed the wish that the artist sing for him the little Polish mazurka about whose effect so much had

been told him. The singer, with a slight undercurrent of embarrassment in her voice, answered that she knew only the Polish words to the song. "Go right ahead," the monarch said amiably, "What words could be better suited to Chopin's music than Polish ones?"

One must realize what this meant at a time when everything Polish was literally anathema in Russia. But it was the wish, hence the command of the czar of all the Muscovites. So Marcella Sembrich seated herself at the piano and sang the song. The Emperor listened with the utmost attention and rewarded her with warm applause. Marcella Sembrich, incidentally, did not see Alexander II again; only a few days after this little incident occurred he fell a victim to the historic bomb outrage which ended his life.

It was not always, however, that Madame Sembrich has such smooth sailing with her favorite number in Russia. In Wilna, after she had sung Chopin's mazurka as an encore at a concert, she was summoned to police headquarters and there informed "under penalty of transportation outside the confines of the Russian empire" in case of disobedience, that she would in future have to submit to the police in advance, for approval, the encores she intended to sing. Yet even in this respect the times had changed greatly in Russia long before the World War, for during her tour of that country in 1909, Madame Sembrich sang the little song in Polish throughout the length and breadth of Russia unmolested and with the greatest applause.

Will the famous singer sing us "The Maiden's Wish" again some time or other? It is surely not alone the wish of the public but—and I believe in so saying I speak for all my colleagues as well as for myself—"The Critic's Wish."

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ST. LOUIS, Dec. 7.—The Liederkrantz Club gave its first concert of the season at the Alhambra Grotto.

Brahms' "Song of Destiny" was a feature, employing the chorus of 110 under the direction of Hugo Anschütz. The mixed chorus also sang Mendelssohn's "O welch eine Tiefe" and the "Hallelujah" Chorus from "Messiah." Splendid a capella work was done by the male chorus in German folk-songs and in Beecher's "Hoch am Walde." The women's chorus ably sang music by Saar and Delibes.

Lillian Rehberg, cellist, played several numbers, accompanied by Mrs. Frank Habig. Mrs. Hugo Anschütz was the violinist in the Brahms number.

James Hagney, tenor, made his American debut at the Armistice Day program sponsored by the American Legion, when the St. Louis Symphony, under the guidance of Emil Oberhoffer played favorite numbers. Mr. Hagney sang arias from "Tosca," "Mignon," and "Lohengrin," as well as a group of songs, accompanied by Jacquinet Jules.

Guild Holds Meeting

The Musicians Guild held its second fall meeting on a Sunday afternoon in the Congress Hotel, with Louis Letter as speaker in place of Gottfried Galston, pianist, and head of the piano department of the Progressive Series Teachers' College, who was unable to appear because of illness.

Ernest R. Kroeger, pianist-composer, and member of the Progressive Series Teachers' College faculty, gave a recital recently in the College Hall, as a compliment to out-of-town students. His annual recital was given at Lindenwood College.

The music section of the College Club presented a folk-lore concert at the Wednesday Club on Sunday afternoon for members of both clubs and their guests. The program was given by members of the Ukrainian Choir of St. Mary's Greek Catholic Church, a mixed chorus directed by Father Merenkoev; the St. Louis Young Ladies' Glee Club, directed by Grazia Cornelia; Dmitry Bortnyansky, Mrs. T. S. Bagranoff and Mrs. Charles F. Vlasak.

Ann Mack, soprano, and Paul Friess, St. Louis pianist, gave a joint program at the members' day concert of the Morning Choral Club at the Wednesday Club. Miss Mack's program consisted of Spanish, Italian, French, Calabrian and American songs. Mr. Friess accompanied the singer and played works by Saint-Saëns, Brahms, Schumann, Debussy, Griffes and Dohnanyi.

Clubs Are Active

The Morning Etude Music Club held its regular meeting in the Missouri Hotel. Jacquinet Jules, pianist, was the guest artist and speaker. Cora Robinson directed the program.

The Music Research Club met in the Town Club for a program.

The Mel-Harmonic Club, with Mrs. Frederick Nussbaum as musical director, gave a program in Baldwin's Recital Hall.

Other recent events include the meeting of the ways and means committee of the Missouri Eighth District Federation of Music Clubs, in the Congress Hotel. Mrs. J. Alexander Goodwin, district president, presided. Reports of the recent state board meeting were given by Mrs. Jasper Blackburn and Mrs. J. Hendley Caldwell, who, with Mrs. A. F. Niemoller and Mrs. F. C. Papendick, were delegates.

SUSAN L. COST.

Altoona Club Concerts

ALTOONA, PA.—The Altoona Music Club has arranged the following concerts for the coming season: Dallmeyer Russel, pianist, Nov. 15; George Rasely, tenor, Dec. 13; Marion Talley, soprano, Jan. 20; Gaylord Yost String Quartet, Feb. 21; sacred concert by Altoona Music Club Chorus, March 20; Altoona composers' concert, April 19. The annual banquet and business meeting will be held in May in the Penn-Alto Hotel.

Cycle is Rounded by Choir Society

Apollo Club in St. Louis Gives
100th Concert in Thirty-
fifth Season

ST. LOUIS, Dec. 6.—The Apollo Club, one of the oldest choral organizations in this part of the country gave its 100th concert in its Thirty-fifth season on Nov. 22 in the Odeon.

A special program was arranged under Charles Galloway's direction, containing one number from ten previous concerts. After the program, the singers were joined on the stage by over sixty past members who joined in Kramer's "Prayer of Thanksgiving." George Ravold, stage manager and librarian for many years, spoke for the club. The soloist was Bernard Ferguson, baritone, who was accompanied by Leo C. Miller. Paul Friess was accompanist for the club.

E. Robert Schmitz, sponsored by the Piano Teachers' Educational Association, played an unusual program of unhackneyed piano compositions in Sheldon Memorial Hall on Nov. 25. Bach, Couperin, Scarlatti, Debussy, Ravel, Szymanovsky, Chabrier, Albeniz and De Falla were the composers whose works he drew upon.

Edward Rechlin gave his second organ recital on Sunday at Concordia Seminary.

Amelia Helmholtz, pupil of Eugenia Getner, has won a scholarship in the Berlin Conservatory over 150 other contestants. She will be given three years operatic training and make her debut in opera in Berlin.

SUSAN L. COST.

St. Louis Enjoys Symphonic Lists

Large Audiences Attracted to
Orchestral Concerts Under
Oberhoffer

ST. LOUIS, Dec. 6.—Increasing interest in the art of Emil Oberhoffer the first guest conductor of the St. Louis Symphony, and in the efficiency of the orchestra, resulted in large audiences for the third pair of concerts.

A program of dignified proportions was presented in a polished fashion, with a premiere of Bach's "Brandenburg" Concerto, in which soloists were Sylvain Noak, violin; Ermete Simonazzi, oboe; Robert Gustat, fluegelhorn, and Mr. Oberhoffer, cembalo. Beethoven's Symphony No. 7 was given with superb clarity of tone. Mr. Noak, concert master, played Brahms' Concerto in D with virtuosity.

Sunday's "Pop" Program

Sunday's "pop" concert, conducted by Mr. Oberhoffer, attracted a capacity audience. The program contained the Overture to "The Merry Wives of Windsor"; Grieg's Lyric Suite, Op. 54; a Scherzo by Goldmark; Chabrier's "Espana" Rhapsody, and "Les Préludes" by Liszt. The soloist was Bernard Ferguson, baritone, who sang "Three Wanderers" by Hermann and the Toreador Song from "Carmen," both with orchestral accompaniment.

The first of a series of five symphony concerts given by the Board of Education for school children took place on Wednesday afternoon in the auditorium of the new Beaumont High School. It was attended by 2200 grade children. They listened attentively to a program arranged by Frederick Fischer, who conducted, and Eugene M. Hahnel, general music supervisor.

SUSAN L. COST.

Vancouver Hails Friedman

VANCOUVER, B. C., Dec. 1.—Ignaz Friedman was accorded a cordial welcome when he appeared in a piano recital. He played music by Beethoven, Brahms, Chopin, Debussy, Schubert-Liszt, Wagner-Brassin, and his own arrangements of Strauss' "Voices of Spring" Waltz. His own Second Viennese Dance, was also well received.

A. W. L.

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Andre de Ribaupierre

ANDRE DE RIBAUPIERRE, director of the strings department of the Cleveland Institute of Music, has returned from his native Switzerland, where he spent the summer, indulging in his favorite sport, mountain-climbing. During the vacation he joined forces with his two brothers, Francois, an artist, and Milon, a composer, and gave a concert to raise funds for a stained glass window in the little mountainside chapel near his home. Fourteen of Milon's compositions were played. This program was recently repeated in the Cleveland Institute by Mr. Ribaupierre. The violinist carried his instrument on all his climbing trips, and loved to play at the summit of a mountain, beside a lake in the Italian Alps.

Salt Lake Omits "Messiah"

SALT LAKE CITY, Dec. 7.—The Salt Lake Oratorio Society will not give its usual performance of "Messiah" this year. Members of the organization express the belief that this postponement will create enhanced appreciation when the oratorio is presented next year.

V. B.

Baltimore Opera Club Inaugurated

Will Underwrite Spring Season of New York Metropolitan Company

BALTIMORE, Dec. 3.—Dr. Hugh H. Young, for many years chairman of the board of directors of the Lyric Company of this city, has been elected president of the newly organized Baltimore Opera Club, the policy of which will be to encourage the understanding and appreciation of music, to cultivate musical art and to arrange operatic performances, concerts and other forms of musical entertainment having educational value.

Frederick R. Huber, managing director of the Lyric Company and municipal director of music, conceived the idea of this new organization, and was largely responsible in its establishment. He was elected secretary-treasurer of the club. In addition to these two men, the board of directors will include Capt. Isaac E. Emerson, Ral Parr and Dr. A. R. L. Dohme.

One of the first actions of the club will be the arrangements for underwriting the annual Baltimore season of the Metropolitan Opera Company, which will be held for four days beginning April 16. Mr. Huber will continue as local representative for both the Metropolitan and Chicago companies. He has been delegated by the club to confer with Metropolitan officials for the purpose of choosing operas for the Baltimore spring season.

Miami's Programs

MIAMI, FLA., Dec. 7.—The University started the winter series of Sunday afternoon concerts, Nov. 27, with a program for two pianos given by Hannah Spiro Asher and Carrie Newberg Jackson. Margaret McLanahan, soprano, was the assisting artist. The University is broadcasting programs by the Conservatory faculty and students on Thursday evenings over WQAM. The two glee clubs, Mr. Huffsmith, tenor, and Miss McLanahan were featured on a recent program.

A. M. F.

Milwaukee Sees Chicago's Opera

Season Brilliantly Opened With "Traviata." Recitalists are Featured

MILWAUKEE, Dec. 8.—This city's opera season, which will consist of five numbers, opened brilliantly in the Auditorium, before an audience of social importance and vast proportions.

With practically the same cast which distinguished its own opening, the Chicago Civic Opera Company presented "La Traviata." Claudia Muzio, Charles Hackett and Richard Bonelli were in the principal rôles, and Giorgio Polacco conducted. Minor rôles were well portrayed, and the chorus added appreciably to the performance. Margaret Rice is again local manager.

Cameron McLean, baritone, gave a fine performance recently in the Pabst Theater with the Arion Club chorus of almost 300 voices, Dr. Daniel Protheroe conducting. Alma Seefield gave an incidental solo.

John Charles Thomas, baritone, and Paul Kochanski, violinist, were presented in a joint concert before an audience of 3500 in the Auditorium recently. This was Mr. Thomas' first appearance in Milwaukee, and he was received with hearty appreciation. Mr. Kochanski was welcomed enthusiastically also.

C. O. SKINROOD.

Kansans Sing "Passion"

LINDSBORG, KAN., Dec. 8.—The Bethany Oratorio Society gave its annual fall concert in the Bethany College Auditorium on Nov. 20, singing "The Passion of Our Lord According to St. Matthews" by Bach. The chorus was under the direction of Hagar Braase, director of the annual "Messiah" festival. Soloists were Irene Houdek-Hawkinson, of Hutchinson; Johanna Curtis, of McPherson; Stanton Fiedler, and Luther Dickens Mott. The Bethany Symphony, conducted by Hjalmar Weetstroom, gave the first movement of Schubert's "Unfinished" Symphony preceding the oratorio.

F. A. C.



Bernard Wagenaar, Composer, With His Friend Alex. Voormalen, Dutch Composer and Critic of the Rotterdamse Conrart, on the Steps of the Famous Maurits Huis in The Hague, During Mr. Wagenaar's Sojourn in Europe This Summer.

Vancouver Club Program

VANCOUVER, B. C., Dec. 5.—The 203rd concert of Vancouver Woman's Musical Club took the form of Folk-song Day. The program included old songs from Scotland, England, France, Germany, and Italy, as well as Negro spirituals. Contributing to the program were Mrs. Joseph Hinton, Mrs. A. B. Erskine, Beth Abernethy, Ira Swartz, Mrs. Walter Coulthard, William Dichmont, Arthur Dingman, Louis Diether, Ernest Caldwell and Walter Bailey. The program for the advanced students' section of the club included numbers by Hannah Engelland, Phyllis Ripley, Frances Arnold, Leslie Brooks, Florence Edith Pearce and Margaret Creelman.

A. W. L.



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THE TURN OF THE DIAL

SPLENDID programs by many of the finest musicians in the country have been arranged for the coming months by the Columbia Broadcasting System for the edification of its air patrons. Felix Salmond, cellist, will play a distinctive program Wednesday evening, Jan. 4, it is announced, and on the same broadcast, at 10 p. m., the Columbia Symphony, augmented, will be heard under the baton of Robert Hood Bowers.

Toscha Seidl will play violin solos the evening of Feb. 1, sharing honors with Sir Thomas Beecham, who will conduct the Columbia Symphony. Scheduled for March 7 are the Musical Art Quartet and Sophie Braslau, contralto. Maria Kurenko, soprano, will sing later in the winter.

This system, which uses WOR, New York, as its key for a chain of fifteen stations, also broadcasts a symphonic hour every Sunday at 3 p. m., E. S. T.

To Learn Their Fate

Ten young singers, five men and five young women, winners from the five districts established by the Atwater Kent Radio Foundation, are awaiting the Sunday night trial which will determine the success of two of their number as national winners in the radio contest sponsored by the foundation. Stars of opera and internationally known artists who have filled the Atwater Kent Sunday evening programs will stand aside for these youthful aspirants, when the Atwater Kent Hour is broadcast over the regular Red Network of the NBC, Sunday, Dec. 11, at 9:15 p. m., E. S. T.

The ten participants, who are in New York from various parts of the country, are as follows:

First District: New England and Eastern Seaboard States—Marie Healy, eighteen years old, coloratura, of Manchester, N. H., and Wilbur W. Evans, twenty-two, bass-baritone, of West Philadelphia, Pa.

Second District: Central and Middle Western States—Marie Bronarczyk, eighteen, coloratura, of Chicago, and Harold A. Klanck, twenty-three, baritone, of Flint, Mich.

Third District: Southern and Southeastern States—Mary Bowe Sims, twenty-three, coloratura, of Richmond, Va., and Ben F. DeLoache, Jr., of Asheville, N. C.

Fourth District: Southwestern States—Agnes Davis, twenty-four, lyric soprano of Denver, and Libero Micheletti, twenty-two, baritone of Galveston, Tex.

Fifth District: Western and Pacific Coast States, Emilia Da Prato, twenty, lyric soprano, of South San Francisco, and Tel A. Roy, twenty-two, tenor of Corvallis, Ore.

The final judging will be done solely by a board of judges composed of recognized artists and authorities, whose selection has been approved by the national sponsorship committee composed of Mrs. Edgar Stillman Kelley, president of the National Federation of Music Clubs; Louise Homer; Mrs. Otto H. Kahn, of New York, and Edward W. Bok, editor and publicist.

The board of judges will include: Mme. Homer, Reinald Werrenrath, Albert Spalding, Gateman Griffith, Georg Fergusson, T. Tertius Noble, Vladimir Rosing, W. G. Hay, Chicago, and Lawrence Gilman, music critic.

The awards for which the five young men and five young women will compete are: Two first gifts (one for a boy and one for a girl) of \$5,000, a gold decoration and two years' conservatory tuition; two second awards, \$2,000 and one year's tuition; two third awards, \$1,000 and one year's tuition; two fourth awards, \$500, and two fifth awards, \$250. In addition to these gifts, successful contestants may receive sponsorship in the future by the Foundation, and may become Atwater Kent artists.

New Radio Booking Agency

Announcement is made by John T. Adams, president of the Wolfsohn Musical Bureau of New York, Inc., of the incorporation of a new radio booking agency known as Adams Art Service, Inc., with offices in the Fisk Building, New York. In addition to the booking of radio talent the new company will be prepared to build and manage radio programs for commercial hours. Affiliations have been made with the Morris vaudeville agency for the exclusive booking of its attractions, so that this lighter form of entertainment may be varied with the more serious musical offerings by distinguished artists.

Among those for whom engagements have already been booked are: Gene Tunney,

Nora Bayes, Marie Cahill, Mary Garden, Willem Mengelberg, Fritz Busch, Louis Graveure, and Edwin Franko Goldman's band.

The Week on the Air

George Barrère, directing the Barrère Little Symphony, in regular Grebe Synchrophase Hour, Sunday, Dec. 11, at 7 p. m., E. S. T. over WABC (326 m, 920 k), New York.

Judson Symphony, Howard Barlow, conducting, in Mozart and Purcell program, assisted by Elsie Thiede, soprano, and Alexander Semmler, pianist, Sunday, Dec. 11, at 3 p. m., E. S. T. over WOR and Columbia chain.

Walter Damrosch, interview on music, from University of Pittsburgh, Wednesday, Dec. 14, at 11 a. m., E. S. T., over KDKA, Pittsburgh (950k.)

"Pagliacci," sung by the NBC Opera Company, directed by Cesare Sodero, Wednesday, Dec. 14, at 10:30 p. m., E. S. T. (9:30 p. m., C. S. T.) over WEA and Red Network. Ivan Ivantzoff, baritone, formerly of Imperial Theater at Petrograd, now affiliated with this company, will sing *Silvio* and the "Prologue."

Heermann Instrumental Trio and Melville Ray, tenor, Wednesday, Dec. 14, at 9 p. m., E. S. T., from WLW Cincinnati (428 m, 700 k).

Percy Grainger's "Willow Willow" in radio premiere, during Grainger and Edward German program in Kolster Radio Famous Composer Hour over Columbia Broadcasting System's Network, Wednesday, Dec. 14, at 9 p. m., E. S. T. WOR is key station.

"Rigoletto," by Chicago Civic Opera, in Balkite Hour, Thursday, Dec. 15, at 10 p. m., E. S. T. (9 p. m., C. S. T.) over WJZ and Blue Network.

Nathaniel Shilkret and his 35-piece orchestra in Maxwell Hour, Thursday, Dec. 15, at 9 p. m., E. S. T. (8 p. m., C. S. T.) over WJZ and Blue Network.

New York Philharmonic, conducted by Willem Mengelberg, Thursday, Dec. 15, at 8:20 p. m., E. S. T. over WOR (422.3 m, 710 k).

United States Army Band, under the direction of Captain William J. Stannard, broadcasting direct from the War College at Washington, D. C., through the NBC Blue Network, Thursday, Dec. 15, at 7 p. m., E. S. T.

Boston Symphony, Serge Koussevitzky, conductor, Saturday, Dec. 17, at 8:10 p. m., E. S. T. over WBZ (333.1 m, 900 k).

Walter Damrosch conducting the New York Symphony in RCA Hour, Saturday, Dec. 10 and 17 at 8 p. m., E. S. T. (7 p. m. C. S. T.) over WJZ and Blue Network.

Two Atwater Kent Programs

Maria Kurenko, soprano, and Beatrice Harrison, cellist, assisted by the Atwater Kent Orchestra, Naham Franko, conductor, will present the regular Sunday evening program Dec. 18 over WEA and the Red Network. The program will be as follows:

"Mio Caro Bene," from "Rodelinda"...Handel
Miss Kurenko and accompanist
"Ombra leggiera" from "Dinorah"...Meyerbeer
Miss Kurenko and orchestra
Adagio and Allegro, Concerto in D Major, Haydn

Miss Harrison and orchestra
"Sing, Smile, Slumber"...Gounod
Serenade...Leoncavallo
Miss Kurenko and accompanist
"Una Voce Poco Fa" from "Barber of Seville"...Rossini
Miss Kurenko and orchestra

"Lament of Fannie Grove"...Herbert Hughes
"Blackbird Reel"...Herbert Hughes
(Founded on Old Irish Tunes)
Miss Harrison and accompanist

"Mary's Cradle Song"...Reger
"Phyllis Has Such Charming Graces," Old English
"Last Rose of Summer"...Thomas Moore
"Robin Adair"...Lady Caroline Kepple
Miss Kurenko and accompanist

Selections from "Mlle. Modiste," Victor Herbert
Orchestra
Variations...Proch
Miss Kurenko and orchestra

An appropriate holiday program has been arranged for this hour, which falls next on Christmas night, with a quartet of eminent soloists singing the old, favorite carols. This quartet is composed of Betsy Shepherd, soprano; Elsie Baker, contralto; Arthur Hackett-Granville, tenor and William Simmons, baritone. In addition to the ensemble numbers, each of these singers will be heard in a Christmas solo.

Gena Branscombe's new work, "Pilgrims of Destiny" will be given over WJZ on Sunday evening, Dec. 11, at 7:30.

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Max Reinhardt's "Jedermann," Alexander Moissi, with Mrs. Moissi, on Board
the S. S. Deutschland.



(P. & A. Photos.)
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Emblem of the Democratic Party.



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Are Revived with the Ruins of Ancient Rome as a Background.



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Mary Garden Comes Back to Us Once More, This
Time on Board the Aquitania.



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Kurt Jungstedt, a Painter of Note, with His
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